HSS

FRONT: TROLLEY BUS TENSION · 6 / *CANDYFREAK* · 13 / MUSIC: TIËSTO · 30

EDMONTON'S 100% INDEPENDENT NEWS & ENTERTAINMENT WEEKLY

VUEWEEKLY

UNIVERSITY OF ALBERTA
JUN - 3 2004
LIBRARY



THE DEATH OF A CLOWN BY KAREN NICHOLS

NEXTFEST

THEATRE NETWORK'S YOUTH ARTS FESTIVAL IS NO LONGER JUST A LOCAL AFFAIR

BY PAUL MATWYCHUK · 46

No. 450/ JUNE 3 - JUNE 9.2004 | FREE
HTTP://WWW.VUEWEEKLY.COM

Hey Superstore, Give me a Break!



I got a part-time job at **Superstore** as a cashier last year. I work hard, but its okay; the new union contract is pretty good. I've got decent wages, a dental plan, and **Superstore** has to schedule my work hours around my university classes.

I'm young, and I like to look a certain way. After I was hired I wore my nose piercing to work, and no one seemed to mind. Customers were cool with it. My supervisor just wanted me to be on time, and to do my job. I did. No problems.

But things changed. All of a sudden, doing my job wasn't enough. One day the boss told me to "take that thing out", or I'd be fired. I couldn't believe it.

At first, I felt like quitting. But I need my job. I gave in, and took out my piercing, so I wouldn't be "insubordinate". But now I've found a way to fight back.

At work, I wear my hair the way they tell me to. I wear my Superstore uniform. But I believe that I should have the right to be an individual and have my own look. At least in some small way. My union agrees with me. We have filed a grievance.

My union rep says we have a shot at winning, but she can't say for sure. I also know that the process will take a long time. But, win or lose, I'm glad someone sees my point of view. I'm glad someone is there to fight for me.

I don't know what **Superstore's** problem is. This is my one little thing.
Why can't they just give me a break?

401

FOUR ZERO ONE
UFCW YOUTH

UFCW

website WWW.GOUNION.CA

confidential hotline 1.888.GOUNION

Snap. Send. Discuss.



Audiovox 8900


LG 5450


Samsung A600

Camera phones from **$99.99**

with a 3 year contract*

With a camera phone from TELUS Mobility, you can do more than tell someone what you just saw. You can show them. All for a price you have to see to believe.

PLUS get 30 days free Picture Messaging† AND 3 months of unlimited local calling in Canada‡.



TELUS mobility™

the future is friendly®

For more details on these great offers, visit your TELUS Mobility store, authorized dealer or retailer, or visit telusmobility.com

FUTURE SHOP · The Telephone Booth · STAPLES · a&bsound · Visions · LONDON DRUGS · BEST BUY · CompuSmart · Office DEPOT · Grand & Toy · Home Hardware · Superstore

Phone not available at all locations. New activations only. *Price indicated is for the Audiovox 8900. †Picture Messaging is only available in our 1X digital coverage area. To see a digital coverage map visit telusmobility.com. Only TELUS Mobility clients with Picture Messaging will be able to view picture messages from their handset. All other clients will be able to view Picture Messaging online using a PC computer. Offer includes 30 days of sending and receiving Picture Messaging from the date of activation. ‡Sign a 2 year, or 3 year contract and get 3 months of unlimited local calling in Canada. Offer available on selected rate plans. Offer valid until June 30, 2004. See telusmobility.com or your nearest retailer for details. © 2004 TELE-MOBILE COMPANY.

TELUS MOBILITY STORES & AUTHORIZED DEALERS

EDMONTON

Abbotsfield Mall
Bonnie Doon
Capilano Mall
Edmonton City Centre
Kingsway Garden Mall
Londonderry Mall
Millwoods Towne Centre
Northgate Mall
Southgate Mall
West Edmonton Mall
Westmount Mall

Downtown
Alberta Mobility
9915 – 108A Ave.
Altin Computers
10025 Jasper Ave., #36
Connect
TELUS Plaza North
10025 Jasper Ave.
Save On Telecom
10528 – 102 St.

WESTEND

Communications Group
10620 – 178 St.
Johnson Cellular
10429 – 178th St., #100
Save On Telecom
17543 – 100th Ave.
TAC Mobility
9935 – 170 St.
Wireless Technology
10203 – 178th St.

NORTH

Communications Group
13040 – 50 St.
Custom Cellular
Skyview Power Centre
13322 – 137 Ave. North West
Edmonton Cellular
14903 – 118 Ave.
Edmonton Wireless
10235 – 124th St., #101
Save On Telecom
11150 – 149 St.
Westcan Cellular
12604 – 126 St.
Westcan Wireless
12618 – 124 St.

SOUTH

Alberta Mike
3424 – 99th St.
Alta-Comm Wireless
8710 – 51st Ave.
Communications Group
5926 – 99 St.
Communications Group
3739 – 99 St.
Custom Communications
South Edmonton Common
1916 – 99 St.
Edmonton Cellular
10309 – 34 Ave.
TAC Mobility
4515 Gateway Blvd.
Wireless City
5912 – 104 St.
Xcell Communications
4909 – 99 St.

Fort Saskatchewan
Associated Telecom
9914 – 103 St.
Cambridge Electronics
10420 – 98 Ave., #350

Leduc
Communications 2000
5904 – 50 St., #68
Complete Communications
5205 – 50 Ave.
Leduc Communications Inc.
6109 – 45 St., #7

Sherwood Park
Bernie's Cellular
973 Ordze Rd.
Complete Communications
2020 Sherwood Dr., #9

Spruce Grove
Maximum Mobility
131 First Ave., #108
Spruce Grove Sound
116 Westland Market Mall

St. Albert
Global Cell Communications
20A Muir Dr.
St. Albert Communications
11 Perron St.
Save On Telecom
229 St. Albert Centre

Stony Plain
Starview Communications
5101 – 48th St., #107

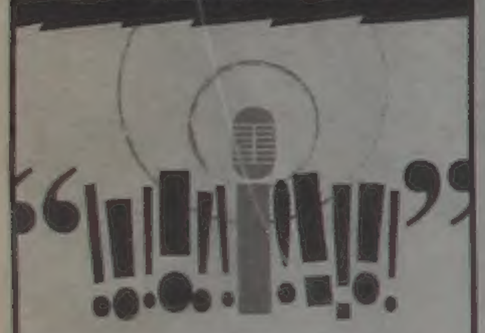
BATTLE OF THE BANDS



WANNA WIN $1,000 CASH AND $1,500 WORTH OF STUDIO TIME WITH RIVERDALE RECORDERS?

THE THIRD ANNUAL CJSR BATTLE OF THE BANDS IS GETTING UNDERWAY AND WE'RE LOOKING FOR PERFORMERS. THE COMPETITION WILL START AT THE END OF JUNE AT THE VICTORY LOUNGE UNDERNEATH THE STARLITE ROOM. SOME OF THE SHOWS AND THE FINAL NIGHT OF COMPETITION WILL BE ALL-AGES.

ANYONE INTERESTED IN PLAYING (IN ANY GENRE) SHOULD CONTACT BRIAN AT 421-1942.



NATIONAL CAMPUS AND COMMUNITY RADIO CONFERENCE 2004

WE NEED VOLUNTEERS!

5 HOURS OF VOLUNTEERING NETS YOU A FULL DAY PASS TO THE CONFERENCE.

RUB ELBOWS WITH CBC CELEBS AND CAMPUS RADIO GEEKS FROM ACROSS THE COUNTRY.

CALL RUSS AT 492-CJSR X. 226 FOR MORE INFO.

BPM

LISTEN TO BPM THIS SATURDAY AT 9 PM FOR AN INTERVIEW WITH TIESTO AND A CHANCE TO WIN COPIES OF HIS LATEST CD.

cjsr FM88

CONTENTS

FRONT
4 Your Vue
6 Trolley buses
7 Vue News
7 VuePoint
8 Halifax
8 Bob the Angry Flower
8 Haiku Horoscope
10 Eurovision
11 Three Dollar Bill
13 *Candyfreak*
14 *The Fountain at the Centre of the World*
15 Print Culture
16 *Mr. Paradise*

DISH
18 Hungry Jack's
19 Dish Weekly

MUSIC
23 Gathering of the Tribes
24 Music Notes
26 Music Weekly
30 Tiësto
32 Street Vision
33 Dead Jesus
34 Panurge
36 Classical Notes
37 Turn Off the Stars
38 New Sounds
39 Quick Spins
40 Danger Mouse

FILM
41 *Fix: The Story of an Addicted City*
41 *Tamala 2010*
42 *Wizards*
43 *Raising Helen*
44 Film Weekly

ARTS
46 NextFest
49 *Love + Love*
50 Arts Weekly
52 Free Will Astrology

THE BACK
51 Events Weekly
52 Classifieds
54 Alt Sex Column
55 Hey Eddie!

ON THE COVER

NextFest has been running for nine years now, and it would seem that news is finally getting out about it. Edmonton's biggest festival of new work by young and emerging artists used to be an exclusively local phenomenon, but now it's attracting talent from all over North America. Paul Matwychuk finds out why • 46



FRONT

We go bar hopping with *Candyfreak*'s Steve Almond • 13



MUSIC

Dead Jesus loves me, this I know • 33



FILM

Wizards: careful, kids, this ain't *Harry Potter* • 42



yourVUE

A disc-contented reader

Hi, I recently read your article "From disc till dawn" in the May 20-26 issue of *Vue*, and I feel that it casts a negative light on disc golf. I value the fact that your paper endorses free speech, but I think that this article only exposes one point of view on the subject, from (in my opinion) a small group of people that are not representative of the sport.

I am not a professional disc golf player, having only started playing this summer, but I do intend to get more involved, and I know a few people that are very involved in the sport. For more information on the disc golf association, they have a pretty good website at www.pdga.com. I don't know if your writer actually looked into disc golf before she wrote this article, but the people interviewed either have no idea about "professional" disc golf (meaning the one that actually follows the rules), or they choose to blatantly ignore it and insult the people playing it.

Some things I agree with. There are levels of participation in disc golf; some people buy more equipment than others. If someone is having fun with the sport with only one disc and not worrying about par, great! I'm all for someone enjoying a sport and having a good time. I don't think that person would be a good person to interview as a "hardcore" player, or an expert on the subject, however. There was no opinion in that article about someone who follows the rules, or plays in tournaments, just a bunch of insults towards those people, and a negative perception towards "professional" disc golf.

The people interviewed are *not* representative of the sport of disc golf, and I think they give the whole thing a bad impression to those that may be interested or curious about it. I think you should interview someone who is representative, like someone that belongs to the PDGA or is aware of the rules, to get the other side of the story. Barring that, I would hope that you would at least mention that there is another side to the story.

I realize that your writer may have thought these people were "hardcore," and I ask for no apology from you or him. I value free speech, and these people gave theirs gladly. I would like to see you now give the same chance to someone on the other side. I realize that disc-golf may not be a top story, so you may not want to print another article about it, but if so, then at least mention that these guys are not the experts, and the whole thing was their *opinion*, which many, many people disagree with.

Thank you for time. —Jason Ratke (via e-mail)

*Vue Weekly welcomes reader response, both positive and negative. Send your opinion by mail (*Vue Weekly*, 10303-108 Street, Edmonton, AB, T5J 1L7), by fax ((780) 426-2889) or by e-mail (letters@vue.ab.ca). Preference is given to feedback about articles in* Vue Weekly*; we reserve the right to edit letters for length and clarity. Please include a daytime telephone number.*

THE GAS PUMP EST. 1975

THURSDAYS

TOONIE DAY

$2 HIGHBALLS and 12oz DRAFT

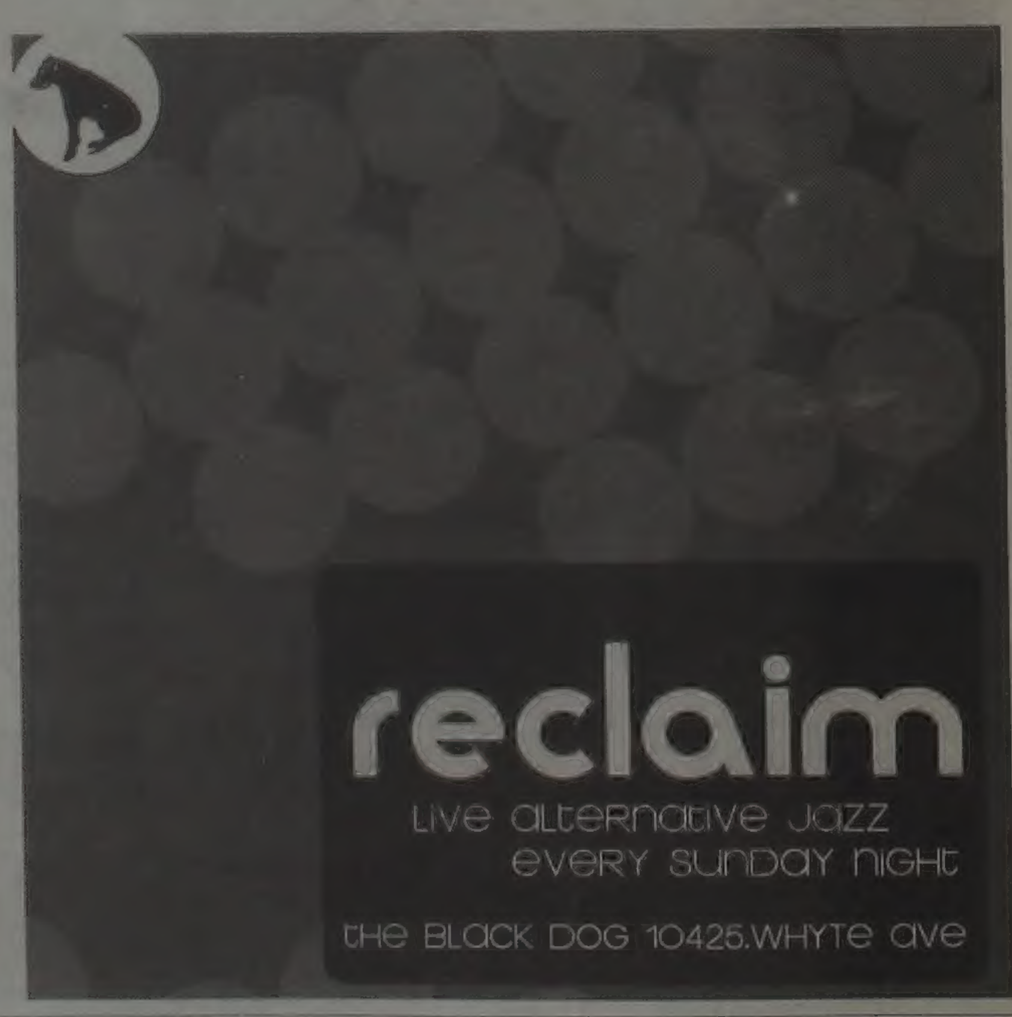
$3 BOTTLE BEER
$3.50 IMPORTS

EVERY THURSDAY QUALIFY TO

WIN $1000!

DRAW HELD LAST THURSDAY OF EVERY MONTH

10166-114 ST 488-4841



reclaim

live alternative jazz every sunday night

the BLACK DOG 10425.WHYTE ave

UNIVERSITY LIBRARY
UNIVERSITY OF ALBERTA


COLDSHOTS.CA
OFF
ON
6.0
COLD SHOTS
MOLSON
CANADIAN
STRONG BEER
8% alc./vol. - 250mL
SMALL CAN. STRONG BEER.
Molson Canadian 6.0 Cold Shots. 6% alc. 250mL.

VUE WEEKLY

10303-108 St.
Edmonton, AB T5J 1L7
Tel: (780) 426-1996
Fax: (780) 426-2889
e-mail: <office@vueweekly.com>
website: www.vueweekly.com

Issue Number 450
June 3-96, 2004
available at over 1,400 locations

Editor/Publisher
Ron Garth
<ron@vueweekly.com>
Associate Publisher
Maureen Fleming
<maureen@vueweekly.com>
Editorial Directors
Dave Johnston (Music Editor/Art Director)
<dj@vueweekly.com>
Paul Matwychuk (Managing Editor)
<paul@vueweekly.com>
News Editor
Chris Boutet
<cbt@vueweekly.com>
Production Manager
Lyle Bell
<lyle@vueweekly.com>
Listings Editor
Glenys Switzer
<glenys@vueweekly.com>
Layout Manager
Sean Rivalin
<sean@vueweekly.com>

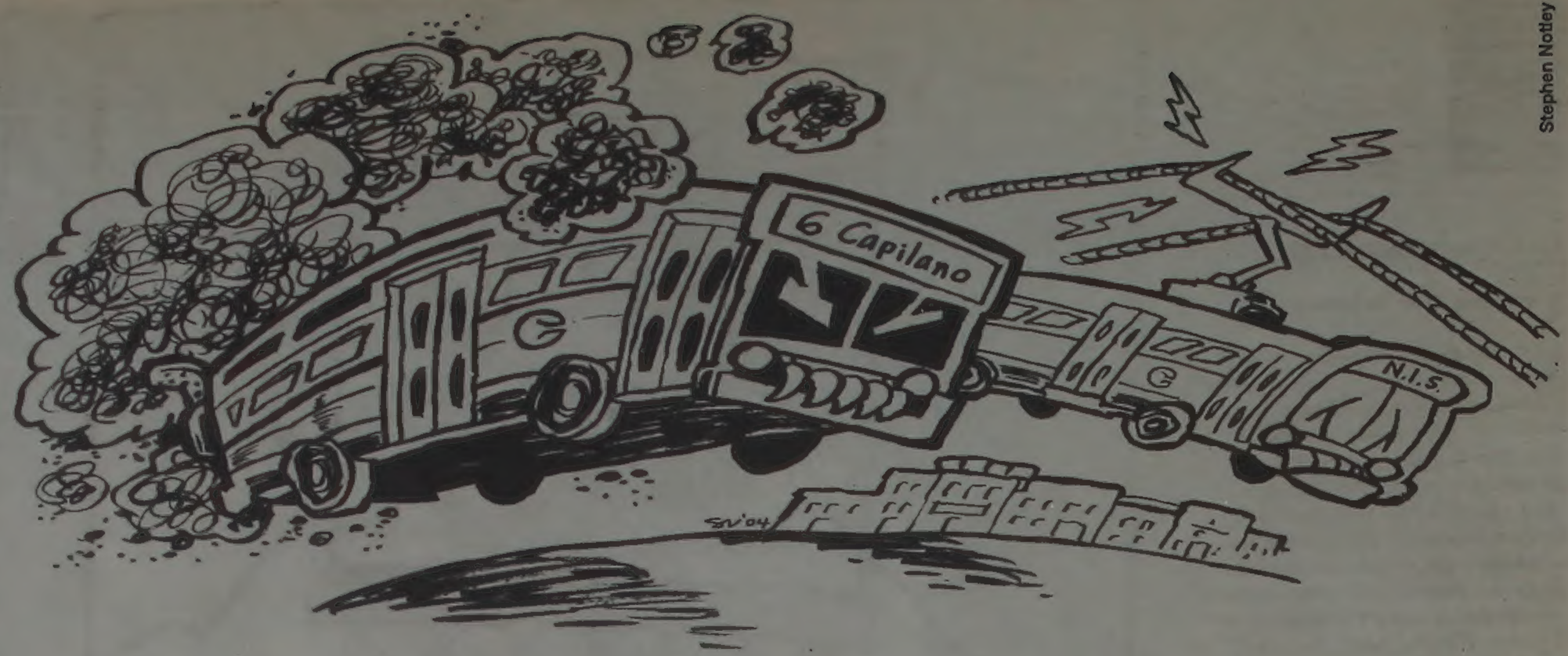
Sales and Marketing Manager
Rob Lightfoot
<rob@vueweekly.com>
Classifieds Sales
Carol Robinson
Distribution & Promotions Representative
Mariann Sinkovics
<mariann@vueweekly.com>
Local Advertising
Call 426-1996
National Advertising
DPS Media (416) 413-9291

Contributors
Sean Austin-Joyner, Jonathan Ball, Josef Braun, Rob Brezsny, Richard Burnett, Phil Duperron, James Elford, Brian Gibson, James Grasdal, Whitey Houston, Chad Huculak, Allison Kydd, Agnieszka Matejko, Andrea Nemerson, Stephen Notley, Darren Parke, T.B. Player, Steven Sandor, Patti Stiles, Jered Stuffco, Anna Stuffco, Chris Wangler, Christopher Wiebe, Yuri Wuensch, Darren Zenko
Cover Image
The Death of a Clown by Karen Nichols
Production Assistant
Michael Siek
Administrative Assistant
David Laing
Printing and Film Assembly
The Edmonton Sun
Distribution
Sarah Douziech, Stewart McEachern, Bob Riley, Killian Selsky, Wally Yanish, Clark Distribution

Vue Weekly is available free of charge at well over 1,400 locations throughout Edmonton. We are funded solely through the support of our advertisers. *Vue Weekly* is a division of 783783 Alberta Ltd. and is published every Thursday.

Canada Post Canadian Publications Ltd. Sales Product Agreement No. 40022989

Audit Bureau of Circulations
Member



Stephen Notley

An outbreak of diesels

The future of Edmonton busing takes new turn as ETS recommends phasing out trolleys

BY CHRIS BOUTET

When the city of Edmonton took its first steps towards building a sizable electric-powered trolley bus fleet in 1982, it did so with all the excitement and idealism of getting a new girlfriend. The trolleys seemed superior in every way: they were a more environmentally friendly alternative to the current diesel buses, they were quieter, they had more power. But eventually, the relationship turned sour. Edmonton soon realized that this new girlfriend was more high-maintenance than it had expected. And she tended to put a sizable dent in the city's wallet.

And so as the years wore on, Edmonton found itself looking back to the simpler days of its old girlfriend diesel. Sure, she smoked like crazy and tended to be loud, but she was also a lot easier on the pocketbook—and gosh darn it, diesel just seemed to fit more into the lifestyle of the capital city of an oil-based economy. Today, Edmonton's relationship with its trolleys is at a crossroads. With expenses piling up and diesel technology becoming cleaner, it seems that Edmonton's inclination is that the trolley experiment, much like this extended and floundering girlfriend metaphor, may have failed.

As such, with the deadline for upgrading the trolleys looming on the horizon, Edmonton Transit is planning to set a proposal before City Council suggesting that trolley service in Edmonton be abandoned and replaced with more diesels. It's a move that is not without opposition, but it's one that Edmonton Transit System manager Wayne Mandryk feels may be necessary.

Under the City's current long-range financial plan, the now-more-than-20-year-old trolley fleet will have to be replaced in about six years. Mandryk, however, doesn't want to wait that long to find out what his fleet will look like, saying that the issue needs to be looked at now to prevent any unnecessary expenditures between now and then. "Under the City's current plan running from 2004 to 2013," he explains, "the replacement of the buses is shown in 2010. If we are going to continue with the trolleys, then we will have to concern ourselves with that replacement and

TRANSPORTATION

find the necessary funding sources, because it's currently not fully funded. In any case, if we are going to continue or not continue with the trolleys, we'd like to know now so that we can really start planning—you don't want to go around and replace a bunch of old trolley [electrical] poles and then just continue the system a year later.

So the idea is, well, let's revisit the question of whether we're going to replace them and continue with trolley service or replace them with diesel service now, so we can do some planning ahead."

INDEED, with so much money on the line, planning ahead seems like a pretty good idea. According to a report to Council by City Administration, discontinuing trolley service this year could save the city $60.7 million in operating and capital programs between now and 2013, due to lower maintenance and purchasing costs associated with diesel buses. While few seem to disagree that discontinuing trolley service would save the city money (although whether or not it will actually save what the City is projecting is a topic of debate), the sticking point of the City's pitch is the environmental concerns that arise from increased diesel usage.

Mandryk maintains that increased regulations on diesel emissions expected by 2007 will greatly reduce the environmental impact of the switch. As well, he points to a recent study conducted by research company Booz Allen Hamilton, which states that the emissions from the coal combustion Epcor uses to create the electricity that powers the trolleys is actually *worse* than the total emissions a new diesel fleet would create.

This argument, however, is not sitting well with some. In the green trunks, representing the environmentalist side in the trolley debate's square circle, are two Edmonton advocacy groups, the Edmonton Trolley Coalition and Citizens for Better Transit, who are holding fast to the notions that any increase in diesel emissions should not be an option, and that the City is blowing smoke when they trot out the coal-burning-is-worse argument.

When Brian Tucker of the Edmonton Trolley Coalition phoned up Epcor to ask if the study's findings on coal emissions were accurate, he received a very different assessment. "What [ETS] is saying is not what Epcor tells us," says Tucker. "In fact, they say that the much of the electricity produced to run the trolleys is from natural gas as opposed to coal combustion. And in any case, the province is bringing in new regulations to reduce the emissions from coal-fired power plants. But the main thing, of course, is that the emissions from the power generation are outside of the city; they're not at street level inside our city."

THE AMOUNT of street-level pollution created by diesel combustion is an area of great concern. When diesel fuel is burned, it creates nitrous dioxide, a powerful carcinogen that has been found to be 10 to 100 times more toxic to humans than regular gasoline exhaust. Mandryk acknowledges the environmentalists' perspective, but stresses again that financial issues are the motivating factor for the proposal.

"From a comparative basis, certainly, I can't argue that it's not more of a risk, but I guess the question is how much of a risk is it?" he says. "Any percentage increase is certainly worse, but again, it's a qualitative decision that has to be made; we've taken the position that our fleet's emission is a very small portion of the overall emissions in the city, and with the new technology coming along, the significance of those emissions is such that it's not worth the cost that we're sinking into the system to provide that. These are dollars that could be used elsewhere to improve transit service or provide new diesel buses or hybrid buses that would in fact reduce the total emissions in the city."

Although Tucker admits that trolleys take a lot of extra money and work to maintain, he feels that the extra cost should be a small price for Council to pay for the health of Edmonton's citizens. "I think that they can't be bothered with trolleys, that's what I think it is," Tucker says. "They're a small part of the fleet, they require a unique type of maintenance. Cold weather can present some unique problems; if it gets down to minus-30, you get frost on the lines, which can burn off the ends of the poles or cause the lines to get brittle and break. So sure, there's more effort required in operating the system, but to me, you know, the benefits of the low emissions, the quiet, the efficiency, the greater power in the buses—they have better acceleration on hills and so on—outweigh any of the additional work."

Ultimately, both Tucker and Mandryk agree that diesels are worse from an environmental and health perspective (though again, opinions diverge on the actual impact), so perhaps the debate really boils down to a simple question of priority: does Council deem costs or health concerns to be more important? Only time, as they say, will tell—but in the meantime, Edmontonians who missed the two previous public hearings held on the issue will get one more chance to register their opinion at City Hall on June 22 at 1:30 p.m. And, of course, interested parties are invited to peruse the vast material available on the ETS and Coalition websites.



vue news

ANNOYANCES

Cornering the telemarket

I haven't had to deal with it since I got a cellphone over a year ago, but pure annoyance of being harangued by telemarketers during my land-line days is not one that you soon forget. We've all been there. The phone rings, you pick it up and say hello; on the other end, there's a moment of silence while the telemarketer waits for your last name to show up on their screen, followed by the remarkably consistent butchering of said name. ("Hello, Mr.... Bou-lay?" Seriously, buddy—my name has two Ts in it. How do the hell do they turn into an L and a Y? What language do you speak at home that allows that?)

Anyhow, if you're smart, you hang up, knowing that you've won the battle even if you haven't won the war. There will be more calls that annoy you, more bizarre name pronunciations that baffle you. Of course, telemarketing is something that the Canadian Radio-television and Telecommunications Commission has known for years is frustrating and intrusive, and while they have announced that they are about to impose stricter regulations on the sales method, they also concede that there's likely little they can do to stop it completely.

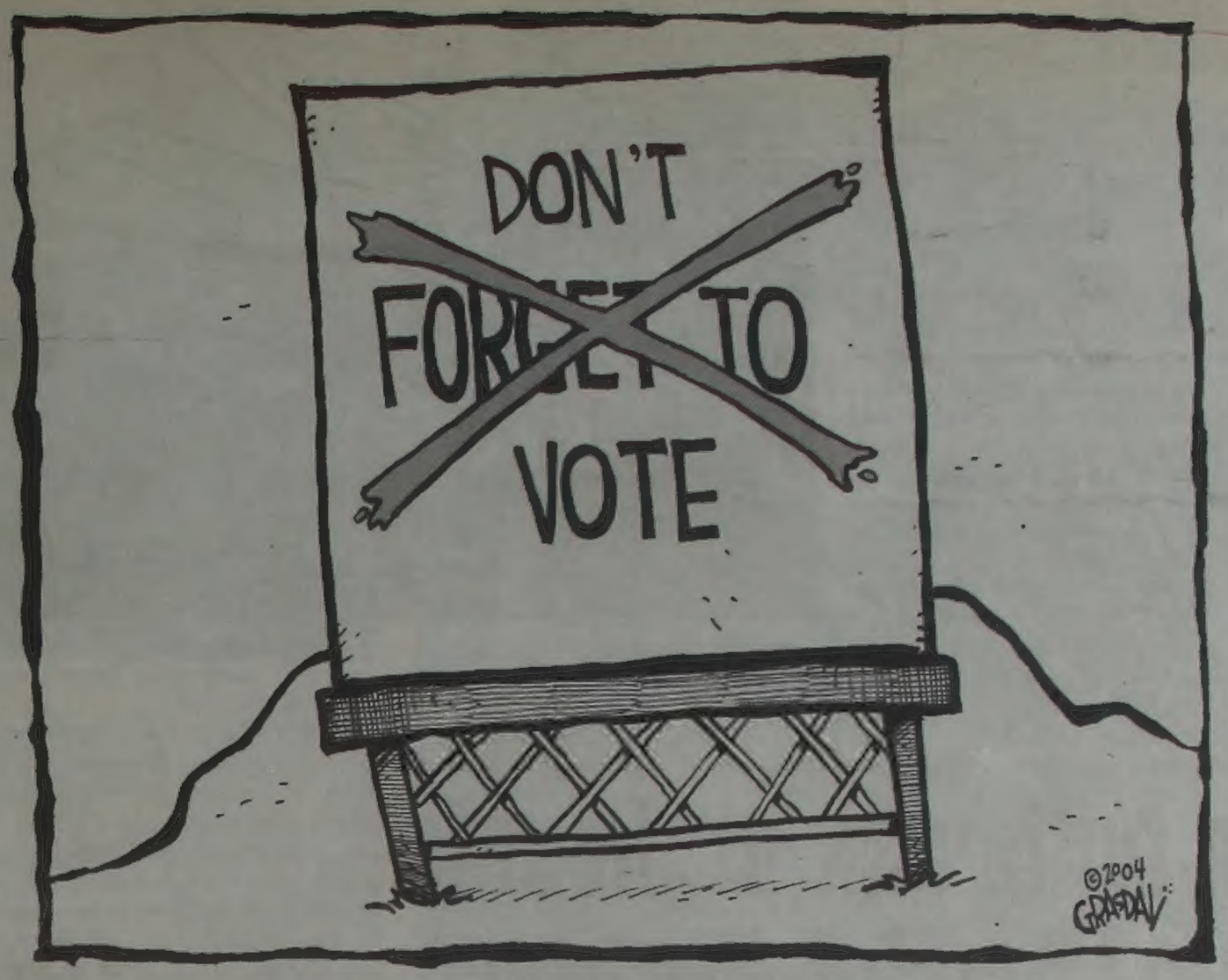
Currently, CRTC regulations require that telemarketers maintain a Do Not Call list and respect requests for three years. Telemarketers must also identify themselves and provide their phone number if requested. But starting in October, new regulations will require telemarketers to ask whether consumers want to be excluded from all lists maintained by the telemarketing agency, not just from a list used for a particular client. As well, the CRTC also plans to mandate that telephone companies conduct a public awareness program and that phone directories include a prominent explanation of the rules.

While that may all seem well and good, the fact of the matter remains that the CRTC really has no way of enforcing respect for these alleged Do Not Call lists; in order to do so, said CRTC chairman Charles Dalfen during an interview about the new regulations with the Canadian Press, they would have to set up a U.S.-style national DNC registry. And, in the wake of the currently failing gun registry plan, that is something that the Commission is not too keen on doing.

The commission's decision, however, was quickly jumped on by the Canadian Marketing Association, which feels that the lack of a national registry is threatening the telemarketing industry by letting a few annoying companies ruin it for the non-annoying ones. (Yes, apparently there are some, somewhere.) The association proposed a DNC registry back in the spring of 2001, and even offered to operate it, as they have run a similar list for their own members since 1988. CMA president John Gustavson expressed frustration that they had to wait three years since their proposal just to hear the CRTC say that can't do anything.

"We are surprised that if the CRTC felt it needed legislation to establish a Do Not Call list, that it waited three years to ask for it," said Gustavson. "I think the concern here is the amount of time they've taken, only to conclude they can't do anything. In the meantime, they have imposed an enormous burden on the telemarketing industry that's not going to be particularly effective."

Here's an idea: why don't we level fines against the people who actually *buy* things from telemarketers, thereby reassuring marketing companies that pissing people off over the phone is a viable sales method? —Chris Boutet



ELECTION

NDP enthusiasm is flagging

Before the election campaign, the Liberal party launched www.stephenharpersaid.ca, a website that collected inflammatory quotes the Tory leader had made over the years. The site was apparently such a success that now the NDP is taking a crack at a site dedicated solely to discrediting a party leader—and this time the victim is Prime Minister Paul Martin.

The NDP is behind www.flyourflag.ca, a site that asks visitors to vote which flag Martin will fly over the Peace Tower if he is elected prime minister this summer. Visitors can choose a number of national flags, such as Panama, Malta, Vanuatu, the Bahamas and the United States, as well as corporate logos such as Esso and Visa. The choice of flags, of course, is in reference to the fact that Canada Steamship Lines, the shipping giant which was owned by Martin until 2003, registered ships in countries other than Canada so it could take advantage of lower taxes or tax holidays offered by other nations.

"And all through his time as finance minister and corporate bigwig, Martin avoided Canadian taxes by putting other countries' flags on his ships," states the site info. "Yup, while Paul Martin was Finance Minister, he broke his promise and forced Canadians to pay the GST and raised the gas tax. But while he was a Corporate Bigwig he hoisted other countries' flags on his ships and got out of paying Canadian taxes." Martin placed Canada Steamship Lines in a blind trust when he entered the political realm in 1994. In 2003, under political pressure from both the left and the right, Martin transferred all of his shares in CSL to his three sons. —Steven Sandor

MUNICIPAL AFFAIRS

Infrastructure unsound

Both the Liberals and New Democrats are promising to turn more money over to cities in an effort to help municipalities deal with a continuing cash crunch when it comes to maintaining services and infrastructure. But a new report from TD Bank Financial Group suggests that municipalities are in such a large hole that there is no way the federal government alone can get them back in the black.

The report states that Canadian cities, towns and villages need a cash injection of $60 billion to $120 billion to get infrastructure back to an acceptable level. And that's a lot more dough than any party can promise away in this campaign. If the cumulative municipal shortfall is in the higher range of the TD economists' forecasts, federal, provincial and municipal governments would need to spend 10 times more on infrastructure than they do now.

"We believe neglect of the country's stock of public capital is one of the greatest risks facing the country's quality of life," Don Drummond, senior vice-president and chief economist said in conjunction with the release of the report. "With the state of a region's infrastructure weighing more heavily on location decisions of mobile businesses and individuals, a deteriorating capital stock will cut into productivity and living standards. Without a top-notch infrastructure, it will become difficult to ensure the health, safety and security of the nation's citizens."

The report recommends that the public sector open up areas that can be managed by the private sector, but under rules set by the government. Systems like this exist in the United States, where private companies manage state prisons, or in the United Kingdom, where private firms each manage separate London Underground lines. As well, the bank recommends setting up a new independent panel to help the feds prioritize infrastructure spending. The money for all this has to come from somewhere, and as such, the TD economists are calling for more user-pay schemes which reflect the costs of the services being provided. "Roads, bridges, water, sewers, electricity and garbage collection offer particular potential for increased use of full-cost pricing," said Drummond. —Steven Sandor

FAREWELLS

Adieu, Vue News!

Well, everybody, take a good long look at this page, talk wistfully to it about the good times you had together and then kiss it goodbye, because it's the last page of news briefs you're ever going to see in *Vue Weekly*. After a lengthy seven-year run as the centrepiece of this publication's Front section, this old warhorse is being quietly shuffled out to pasture in order to make room for a few changes that we hope will be a great step forward in our quest to provide the most in-depth, interesting and engaging content that Edmontonians can buy for, uh, nothing. So be sure to check out next week's issue, which will almost certainly feature maximum awesomeness, instead of just the regular awesomeness that you, dearest reader, have become accustomed to. Uh... go Flames. —Chris Boutet

vue point

By Chris Boutet

The pie and the mighty

After Premier Ralph Klein got a pie in the face during his annual Stampede breakfast last July, my girlfriend and I got into a particularly heated debate as to whether or not the pieing constituted assault. At the time, I felt that while the force of face/pie interaction was probably a little over the top, face-pieings (pie-facings?) had long been a staple of political protest. If the guy had wanted to assault Klein, I recall saying, he would have punched him in the head. But he didn't, because the point was the pie and the message that it sent. And besides, I added, such is the danger of a life in politics; if you're going to be a public figure, you have to accept that some people are going to disagree with you and want to make you look stupid.

My girlfriend, however, didn't buy that argument. She said that assault was assault, and whether the guy had hit Klein with a pie or a rock, it was the same thing—a violent act, and that's something that no person should ever be expected to consider as an "occupational hazard." Assault in any form should not be accepted or defended, she said, and no one should feel that they have the right to hit you with anything just because you're a public figure with whom they disagree. After much back and forth, it became clear that my girlfriend and I had reached an impasse, and we went back to sulkily drinking our beer and glaring at one another from across the table on the patio of the Gameau Pub.

But wouldn't you know it, it turns out that she was right. Last Thursday, pie-thrower Chris Geoghegan pled guilty to assaulting the premier in a Provincial Court hearing in Calgary. And now that a year has passed and I've seen the video of the attack a few more times, I must say, what the hell was I thinking? Geoghegan totally nailed Klein in the face. I can't believe that I thought that just because buddy had a pie in hand, it was a "political protest." There was no message there, no point being made—just some dipshit punching someone else with food, all the while thinking that because he doesn't like Klein, it was okay. It's embarrassing, really, and it's exactly the kind of thing that keeps the general public from taking political activism of any kind seriously.

It took a year, but I guess my girlfriend won. Assault is indeed assault, and Geoghegan deserves whatever jailtime he gets. But despite the wedge that this issue drove between us 12 months ago, at least there was something that my girlfriend and I both agreed upon all along: if it had been George W. Bush instead of Ralph Klein, it would have been funny as hell.

From Africville to Atlantica

My official Halifax travel guide only told me half the story

By BRIAN GIBSON

A few hours after sleeping on a ferry that plowed through the waves on a six-hour crossing from Port-Aux-Basques, Newfoundland to North Sydney and a five-hour drive through the woods-lined centre of Nova Scotia, I was sitting in my Dartmouth hotel, across the Bedford Basin from Halifax, looking at two business magazines that lay on the table. One talked about the need for a new economic region called Atlantica, stretching from Massachusetts up to Newfoundland. Halifax, of course, would be a major hub in this new world.

Later, walking along the downtown waterfront, I passed "Theodore the Tugboat," a vessel modelled after the PBS character's face, right down to the peg nose and googly eyes. The Tourist Information Centre had bulletins announcing the Hollywood productions and actors in town. The Harbourside Market contained upscale boutiques hawking artworks, jewelry and postcards. This was Halifax's new world, but the Nova Scotian capital's fresh veneer of commercialism and industriousness couldn't mask some deeper, older cracks and fissures.



Halifax harbour

TRAVEL

On Halifax's surface, modernity is tucked tightly in alongside the historic: as I zipped in on Barrington Street after paying the 75-cent toll and crossing the MacDonald Bridge, I was welcomed downtown by the storied brick building now occupied by the Nova Scotia College of Art and Design, which stands in front of the Granville Street blind alley of "historic properties" and shops. Glass towers scrape at the sky as, far below, JMD Bookstore hides bibliophiles in its nooks and crannies, spilling over with old editions and dog-eared volumes. And above the City Hall, built in 1888, and the bars and historic churches and the pizza places on the Four Corners, the Citadel rests on its mount, the old fort offering guided tours, the noon gun and the 78th Highland Regiment.

AMID THE CHARM of brick façades and the antiquated tangle of potholed roads, this is also the city of Alexander Keith, *This Hour Has 22 Minutes* and *Trailer Park Boys*. One evening, I walked past the boisterous cafes downtown and ate at the Five Fishermen, a cozy, timber-roofed restaurant that serves scrumptious seafood. The entrées include an all-you-can-eat salad buffet and mussel bar.

Back on the waterfront, I visited with a couple who had retired to a



Haiku Horoscope

ARIES
(Mar 21-Apr 19)
Horoscopes are more
Accurate and exciting
When written naked

TAURUS
(Apr 20-May 20)
You would have more room
For your car's subwoofers if
You took out the brakes

GEMINI
(May 21-June 20)
Getting a degree
In Scientology was
Not your greatest move

CANCER
(June 21-July 22)
This week the wife of
That Crocodile Hunter guy
Will finally snap

LEO
(July 23-Aug 22)
The fire in your heart
Will burn ever brighter as
The plumber bends down

VIRGO
(Aug 23-Sept 22)
Maybe hiring that
Dingo to watch your baby
Was not so clever

LIBRA
(Sept 23-Oct 22)
Don't let yourself be
Held back by simple things like
Angry policemen

SCORPIO
(Oct 23-Nov 21)
Nothing can prepare
You for the events of this
Week, but wear a hat

SAGITTARIUS
(Nov 22-Dec 21)
No one knows better
Than you the value of not
Leaving witnesses

CAPRICORN
(Dec 22-Jan 19)
Through a series of
Strange events, you will become
A great waffle cook

AQUARIUS
(Jan 20-Feb 18)
It may comfort you
To learn you will die in a
Hilarious way

PISCES
(Feb 19-Mar 20)
All ye mighty, look
Upon the Lord of the Dance
And despair. Despair!

by Jonathan Ball, Registered Fraud, www.jonathanball.com



Halifax (from Dartmouth)

recently built condo overlooking a series of shops below and the harbourside boardwalk. As an immense ship with "Kuala Lumpur Express" painted on its black hull cut through the harbour outside the window with its stacked blocks of cargo, they mentioned that they would like to buy a plot of land across the water, over in Dartmouth, when the psychiatric hospital was torn down. They told me of the large academic community in the city, about the many lectures offered by the various museums in the area, and how Halifax offered classical music concerts, theatre and opera (though not, disappointingly, ballet). They briefly mentioned that "Newfoundland has a lot of problems and not much money" and scoffed a little at the notion that a cruise ship (which would stop in for a day at Halifax, taxis and shuttles waiting to take them around town or whisk them down to Peggy's Cove and back) would need to stop off in Cape Breton. I wondered if either of them thought anything of the "Mic Mac Mall" over in Dartmouth, not far from the MacKay Bridge (imagine how people would accept the "Metis Mart" in Saskatchewan or the "Cree Complex" in Ontario).

This, it seemed to me, was the uglier side of Halifax's character—a strange superiority-inferiority complex, a desire to pave over past tensions and attract tourists, to be a mini-Toronto of the Maritimes and to look blindly inward at itself, ignoring the rest of the region, save to hold itself up as the hub of Atlantica.

THE UGLIEST STAIN that still seeps beneath the city's breezy façade is Africville. Nova Scotia was an unofficial slave society back in the 1700s and 1800s. Free loyalist blacks who came to the area after the American Revolution were often forced to sell themselves or their children into servitude. Africville took root as a community of about 400 black settlers along the Bedford basin, but at various times in its history the city of Halifax dumped Rockhead Prison, "night soil deposit pits," an infectious disease hospital, a dump, incinerator and slaughterhouse on the neighbourhood. In 1947, Africville, still without water or sewage, was rezoned as industrial land in spite of its residents' opposition, and people's houses were gradually expropriated. By 1970, nothing was left. But a UN report released in April has recommended compensation—the dispossessed were given less than $500 at the time.

Many of the descendants of the dispossessed of Africville, and many of the down-and-outs in Halifax, have gravitated to an area near the MacDonald Bridge, running north from the Citadel for a few blocks on either side of Gottingen Street. Here, Halifax's ignored past and overlooked present seem to merge. People are stuffed into a number of ugly, blockish apartment towers, townhouses crammed in beneath them. The area reminded me of the anti-communal urban planning in Toronto's Jane-Finch area, where the black community has banded together in the face of shooting sprees and drug dealing. Now, in front of one nondescript tenement stands a historic Protestant church, but there seems to be little recognition (and no publicizing) of Halifax's historic black community. There are no trails, sites of interest, cultural spots or historical venues mentioned as being in the area, according to *The Greater Halifax Visitor Guide 2004*—but then, the area is off the downtown map. Only a sundial in a park, where Africville once stood, notes the city's shameful wound.

DOWNTOWN DARTMOUTH, too, seems a gritty, vital spot, its neighbourhoods full of slant-roofed, shingled houses painted different colours, their wood-planked outsides a bit weatherbeaten, but adding an unsanitized life and character to the streets. Oil rigs stand in the water near the Dartmouth side for repair. Out in the middle of the harbour lies George's Island, a small red-and-white lighthouse on one of its miniature points. All around it, raw sewage still flows into the harbour, although there have long been plans to clean out the basin. And across the way, amidst all these ironies, the Pier 21 National Historic Site remains open to the public, telling "the stories of Canada's one million people who arrived between 1928 and 1971," my visitor guide tells me.

As I left Halifax that Sunday in early May, though, I had a feeling that it was so many of the city's other stories, not packaged for tourists but obscured in some of the capital's dim corners and back lanes, that needed to be told.





Gourmet European cheese

Celebrating the cringe-inducing glory of the Eurovision Song Contest

By PATTI STILES

What do ABBA, Celine Dion, Nana Mouskouri, Elton John, Lulu and Julio Iglesias all have in common? They are all alumni of the one and only, out-of-this-world Eurovision Song Contest—a splashy-camp-glam European pop extravaganza cleverly disguised as an international music contest. The European Business Union estimates the annual Eurovision viewing audience at somewhere between 400 and 600 million, making it one of the most-watched single events in the world. This year's contest took place on May 15, and I was glued to my TV set for every moment of it.

It's hard for me to believe that I'd never even heard of Eurovision until I moved to Australia and was invited to my first Eurovision party. "What is it?" I asked. Those in the know gave each other that same significant glance that *Rocky Horror* fans make whenever they meet a RHPS virgin. "It's a song contest," they told me. "You'll love it."

But nothing could have prepared me for my first exposure to Eurovision—or they way Australians embrace the event with enormous vivacity and panache. Massive parties are thrown to celebrate it, often with guests dressing in traditional garb and serving the indigenous food of the host country.

How did this madness get started? Eurovision is the name given to a network of communication channels founded in the 1950s, which links state TV stations across Europe. (The system minimizes the cost to each member of transmitting pan-European news and sports footage.) The Eurovision Song Contest was created in 1956 in order to scare up programming and, indirectly, justify the network's existence. The inaugural ESC was held in Lugano, Switzerland and featured seven countries (the Netherlands, Switzerland, Belgium, Germany, France, Luxembourg and Italy), each of whom submitted two songs. Soon, membership in the European Broadcasting Union had increased to 43 countries, all of them theoretically eligible to take part in the ESC, forcing the ESC to introduce a pre-selection stage in 1996, limiting the number of participating countries to 24.

KITSCH

The country that won the previous year's ESC gets to host the festivities the next year—which means the 2004 contest took place in the unlikely pop musical capital of Istanbul, Turkey. As always, the show is hosted by a male/female pair of national celebrities, which provides a window into the alternate-universe European star system. The 2002 ESC, for instance, was held in Tallinn, Estonia, and hosted by Annely Peebo (an accomplished mezzo-soprano who performs frequently at the Vienna Volksopera and Staatsopera) and Marko Matvere (an Estonian movie star and Shakespearean actor).

UNTIL RECENTLY, Australian fans were treated to the arid, acid wit of British broadcaster Terry Wogan, whose low-key, secretive tones (akin to those of a golf commentator or a nature channel presenter) reminded audiences not to take this outrageous event too seriously. One of the bitter television disappointments of recent years here in Oz came in 2001 when the Australian broadcaster SBS replaced Wogan with a (much inferior) in-studio panel—the apoplectic viewing public responded by phoning in a record-breaking 2,000 complaints, forcing SBS to rebroadcast the event with Wogan's commentary intact.

The competing countries' strategies for differentiating themselves from their rivals varies wildly. In 2004, the French entry performed a ballade accompanied by a dancer on stilts in a white dress and four backup singers dressed in fashionable Louis XVI court dress (complete with powdered wigs and whiteface). 2003 saw a memorable competitor from Germany whose song lurched between a children's song and heavy metal. Meanwhile, his backup singers danced on and off the beat in a sort of clumsy semaphore while his band featured three cardboard-cutout animals, each with a real instrument attached to them. 2003 also saw an act sung entirely in gibberish. (They almost won.)

Eurovision's rulebook encourages entrants to reflect the national identity of the country they're representing, but obviously most of the contestants interpret this rule liberally. A typical Eurovision broadcast will include sincere ballads, disco, ethnic-infused pop, interpretive gibberish, ska, folk, rock and sometimes the simply bizarre. Choreography, Velcro costume rip-aways, flamboyant key changes and kid-in-a-candy-store techno effects accentuate the exquisitely overwrought lyrics. Probably the best-known Eurovision winner is ABBA's "Waterloo," which won first prize in 1974, but most Eurovision songs run more along the lines of this year's entry from Bosnia and Herzegovina: "In the Disco," performed by Deen, and featuring such inspired poetry as

I'm lying, I'm late, I'm losing my weight
Because I want to dance all night
Because I want to stay all night
In the disco...
In the disco...
You're going, you wait, take your shoes and go straight... [repeat chorus]

AMAZINGLY, Deen didn't do too badly—he finished ninth, just ahead of the Spanish entry (Ramon's "To Be Filled by You"), but lagging behind Eurovision powerhouses like seventh-place Albania (Anjeza Shaini's "Your Reflection"), fifth-place Cyprus (Lisa Andreas's "Stronger Every Minute") and second-place Serbia and Montenegro ("Lane Moje," as performed by the immortal Zeljko Joksimoviæ). Turkey proved their 2003 victory was no fluke, with Athena's "Real" finishing a respectable fourth.

Eurovision voting is always a tense process—according to Swedish broadcaster SVT, even with the unreliable state of European telecommunications technology, more than 4.25 million votes were registered this year. (The big rule is that you are not able to vote for your own country, which prevents population centres like Germany from chauvinistically taking home the trophy every single year.) Once each country's vote is registered on the tally board, the winner is announced and gets to perform an encore of their winning song while the country they represent experiences waves of pride—followed by waves of fear as they realize they now have to cough up the money to host next year's contest.

THIS YEAR, it was Ukraine's turn to feel the twin emotions of pride and nausea, since first prize went to the song "Wild Dances," as performed by Ruslana, whose bizarre Xena-like costume was much remarked-on by the press. "Wild Dances" (sample lyric: "Just maybe I'm crazy/The world spins round and round and round/Shi-di-ri-duy, shi-di-ri-di-dana/Shi-di-ri-di-duy, shi-di-ri-di-dana") beat out entries from such far-flung nations as Iceland, Poland, Romania, Croatia and Malta.

How a perfectly kitschy gem like Eurovision has remained a secret from us Canadians for so long is beyond me. But while I ponder that mystery, I shall Wild Dance in the disco as I await Eurovision 2005 (the 50th anniversary!). I don't know about you, but I'll be rooting for poor, hapless Finland, who has taken part in Eurovision 37 times and had its best showing way back in 1973, when it finished sixth.

Patti Stiles is an Edmonton expatriate and Die-Nasty! *alumna who currently resides in Australia.*



Careers in Business & Healthcare...

DIPLOMA PROGRAMS IN:
- Office Administration
- Business Administration & Management
- Medical Office Assistant

5-wk on-the-job practicum included in all programs!

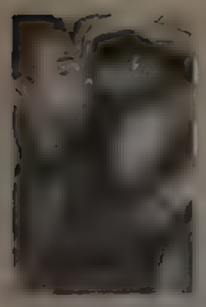
Call Now! Next Start Jun.28th!

EDMONTON: 990-1650

Financial assistance may be available. Edmonton Campus: 620 - 10310 Jasper Ave.

REEVES COLLEGE

www.reevescollege.ab.ca QUALITY TRAINING IN ALBERTA FOR OVER 40 YEARS



three dollar bill

BY RICHARD BURNETT

Troy boy

I have long complained that our gay heroes are almost always heterosexualized by the mainstream media and dastardly gay villains almost always sensationalized. Just about everybody knows serial killer Jeffrey Dahmer was a deranged faggot but can you name one gay hero—and there were many—from September 11?

I didn't think so.

So odds remain good that when Tinseltown puts a gay hero up on the silver screen, they morph him into a flaming heterosexual, like director Ron Howard did with Russell Crowe's real-life character John Nash in the Oscar-winning *A Beautiful Mind*.

On May 21 of this year, the British National Archives declassified files about the latest in a long line of gay freaks, Hungarian Count Laszlo Almasy, whom most folks remember as the dashing straight hero (played by hunky Ralph Fiennes) from director Anthony Minghella's epic Hollywood blockbuster *The English Patient*. Minghella adapted Canadian author Michael Ondaatje's 1992 Booker Prize-winning book in which Almasy is portrayed as a romantic WWII hero. Bandaged in a hospital bed, Almasy is tormented by the memory of his dead lover, the married English society beauty Katherine Clifton, played by British actress and Marlene Dietrich lookalike Kristin Scott-Thomas.

It was a genuinely fabulous movie except, of course, the flick was far from genuine. As I bitched to anyone who'd listen after *The English Patient* swept the 1996 Oscars, winning nine awards including Best Picture, the movie was one big fat lie. The truth is Almasy was a bungling Nazi intelligence officer who, according to just-declassified MI5 files, was "very ugly and shabbily dressed, with a fat and pendulous nose, drooping shoulders and a nervous tic."

Almasy was also passionately in love with a German officer whom he reportedly desperately tried to help avoid going to the Russian front.

Now, Hollywood has never allowed the facts to get in the way of a good story (nor, apparently, did Ondaatje). Clearly Minghella, who adapted Ondaatje's book for the screen, also believes a homo love story is box-office poison. But now that the cat is out of the bag, the mainstream media—especially the British press,



from the *Sunday Times* to the *London Daily Telegraph*—have pounced on the story with much relish. If Almasy was good enough to be a straight hero in *The English Patient*, he now certainly is worthy of being pilloried as a Nazi faggot. One headline in the *Montreal Daily Gazette* even screamed, "The ugly English patient."

But if a lie is what Ondaatje, Minghella and their audiences wanted in the first place, then why not a gay hero instead of a gay villain? For the same reason Denzel Washington counseled Will Smith not to neck with another man in Smith's break-out movie *Six Degrees of Separation*; it would ruin Smith's nascent movie career before it even started. (A stunt double stepped in for Smith's kiss.)

As his *Philadelphia* co-star Antonio Banderas revealed on the TV series *Inside the Actors Studio*, even Tom Hanks flat-out refused to lock lips onscreen with Banderas. Unbelievably, when Hanks won the Oscar for Best Actor for *Philadelphia*—itself an olive branch by (gay) director Jonathan Demme to the gay community after he was roundly trashed for his stereotypical gay, cross-dressing serial killer in his previous movie, *The Silence of the Lambs*—Hanks went up to the podium and dedicated his Oscar to his gay high school drama teacher.

Well, Mr. Hanks, you can kiss my sodomized ass.

Things are no better today. The day before MI5 declassified Count Almasy's files, openly gay actor Rupert Everett admitted he was "furious" his career has hit a glass ceiling in Hollywood. "I was never allowed to go on to the next step," says Everett, who co-starred with Julia Roberts in *My Best Friend's Wedding* and would likely inherit the James Bond franchise if he were closeted. But, Everett adds, "I think in a trophy business, you can maybe be black but you can't, definitely not yet, be gay."

Don't believe him? Then check out Brad Pitt as the heroic Achilles in yet another sweeping Hollywood epic, *Troy*, in which Achilles weeps over the death of his cousin Patroclus. Of course, if you've read Homer's *The Iliad*, you know that Patroclus is not Achilles's cousin but his "dearest" friend.

Evidently the filmmakers wanted the two men's love to seem just a little bit less Greek.

ok...let's be honest here
it's 1:56am and it's ad deadline in the morning
jb says "do something for thursdays but don't call it thump or use that girl with the guns"
so i says "like what?"
he replies " i don't know think of something"

nice
i've got nothing

i could mention that sean djs that night he's played one night stand + the mod club you know
the guy from 7 and 7 is
anyway he knows his stuff
or
i could mention that bigRock pints are on special for $3.50

whoopie...
who cares

whatever
it's not the first time a bdf ad sucked
i wonder if i will get paid for this...

the BLACK DOG

DO YOU HAVE AN ITEM TO SELL?
CAR, FURNITURE, HOUSE, CONDO, SPORTING EQUIPMENT?
If you buy a 2" x 2" ad in VUE WEEKLY
Classifieds for 2 weeks at $50 per week,
we will run your ad until the item sells!!!
No matter how long it takes.
(some conditions apply)
CALL CAROL ROBINSON AT 780-426-1996 FOR DETAILS

SEASON TICKETS
ON SALE NOW
DEFEND THE
448-ESKS
TURF



2004 logo designed by
Michael Brown

PIONEERING PRIDE
Edmonton 2004

PIONEERING PRIDE



[illegible]

[illegible]
[illegible]
[illegible]
[illegible]

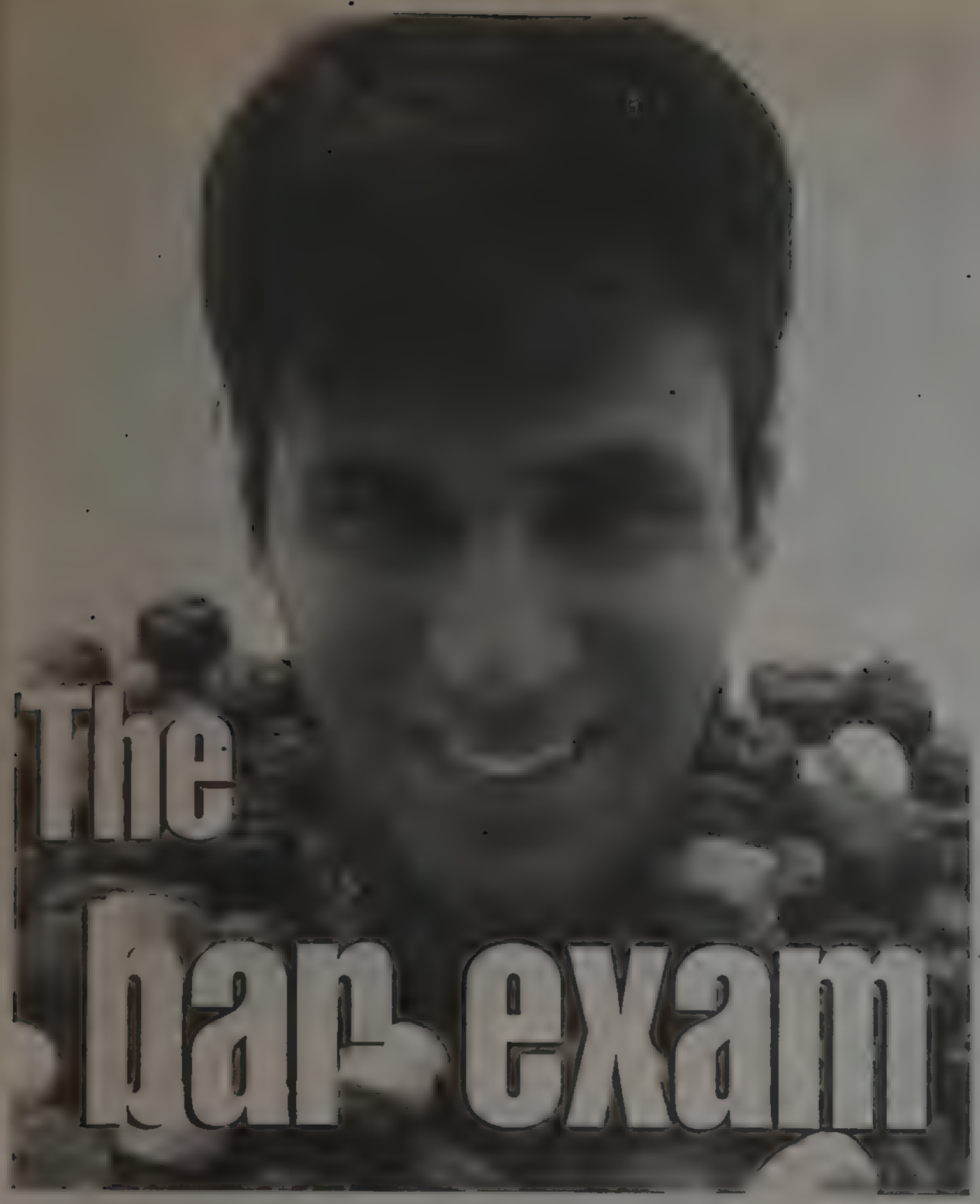
[illegible]on.org

Pride Parade & Beer Gardens:

Pride Dance 2004:

Alize · fresh · fresh · HIV Edmonton · VUEWEEKLY · Times 10 · mrbbie

[illegible] • [illegible] • [illegible] • [



The bar exam

Writer Steve Almond takes a slow descent into chocoholism in *Candyfreak*

BY **CHRIS WANGLER**

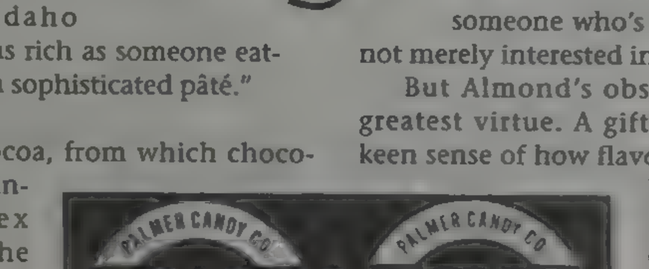
"Because every one of you has some form of the Freak within you, has sought the succor of sweets in a moment of trauma, has attached some sacred set of memories to the small, attainable pleasures of candy." —FROM CANDYFREAK: A JOURNEY THROUGH THE CHOCOLATE UNDERBELLY OF AMERICA BY STEVE ALMOND

For me, it was the stick of gum in packs of Topps baseball cards. A simple pleasure, to be sure, but complex in its own way. Upon contact with the teeth, the powdery stick crumbled into a number of shards; 30 seconds later, after some purposeless chewing, every last modicum of flavour was gone. The joy seemed to last just long enough for a kid to thumb through the 12 trading cards, mostly "commons," that were included as a bonus. Then, allowance permitting, it was time for another pack and another oddly comforting spell of childhood disappointment.

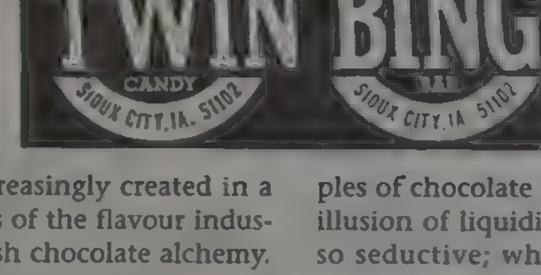
If you can identify with this kind of thing, you're bound to savour this amorphous little book by self-proclaimed "candyfreak" Steve Almond (not a pseudonym). Now in his mid-thirties, the Boston-based writer developed quite the sweet tooth as a child. But unlike normal kids, who tend to shed their candy addictions during the paroxysms of puberty, his fix survived every subsequent phase, girlfriend and gimmick. These are all lovingly dissected, with *McSweeney's*-style detachment, in this memoir—perhaps a little *too* lovingly, in fact.

PROFILE **BOOKS**

I talk to Almond over the phone from Marin County, north of San Francisco. With all the publicity his book's getting, he's still on a bit of a sugar rush, ranting and raving and getting off-topic at every turn. But he quickly realizes, to his great credit, that Canadians might not get the same kicks from his book as our American cousins. After all, like our spelling and manners and so much else, our candy bars represent a hybrid of American and British influences (namely, Rowntree and Cadbury). To compensate, Almond riffs on some familiar favourites.



"The bars up there are fascinating!" he exclaims. "Cherry Blossom, the one that comes *in a box*, is simply beautiful. Some people up there are very high on that Aero bar too. Not me. I tried it and I was expecting a *choco-lite*—something with a really distinct, pleasing snap of a texture. But to be honest with you, it was just kind of crumbly. It's kind of like the Flake bar: interesting as a concept but it doesn't have good mouth feel."

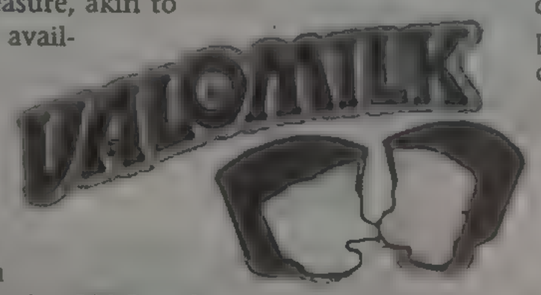


This is basically the conceit of *Candyfreak*—that the same criteria you'd use to judge, say, filet mignon can be applied to a Baby Ruth or a piece of Bubblicious.

Almond explains: "The Idaho Spud [a strange marshmallow bar made in Boise] has a very particular smell and texture and the way it's prepared is quite intricate. Candy bars are beautiful visually, they're fascinating to touch, they smell delicious and of course they taste delicious. To me, the way in which an Idaho Spud is consumed is as rich as someone eating a Savoy truffle or a sophisticated pâté."



AND WHY NOT? Cocoa, from which chocolate is made, is the single most complex natural flavour in the world, consisting of some 1,200 chemical components that can trigger endless permutations of delight. And unlike many "natural flavours," which are increasingly created in a lab, the Dr. Frankenfoods of the flavour industry have yet to accomplish chocolate alchemy. Best of all, this unique pleasure, akin to fine coffee or even wine, is available at your corner gas, in a scrumdiddilyumptious selection of colours and for one price.



However, the candyscape has changed a lot since the mid-'70s, when Almond blew his nickels at the Old Barrel, his Initial Candy Supplier in Palo Alto. Nowadays, the notoriously secretive "Big Three" in the U.S.—Mars, Hershey and Nestlé—have expanded their chokehold over the domestic and even international candy markets. "Canada and Mexico are now the beneficiaries of artificially inflated sugar prices in the United States," Almond says in a slightly beachy accent. "Both have been getting a lot of the outsourced hard candy business."

BUT ALMOND WASN'T out to roast Big Candy. Like Charlie Bucket in *Charlie and the Chocolate Factory*, who needed to confront gluttony and greed in Mr. Wonka's candified paradise, Almond visited factories in the Rust Belt of American Candy to exorcise some of his own demons. His discussions with embattled candymakers from Iowa, Kansas, Idaho and California reveal a once-proud regional industry on the brink of extinction, largely because its bit players can't cover the "slotting fees" required to place their classic products in the big box chains.

This part of this book, "the journalism part," is a bit weak. I suspect Almond's industry chapters seem repetitive or read like unleavened reportage because he has an ulterior motive: to cadge some free boxes of Twin Bings and Abba-Zabas, *from the manufacturer*, for his own stash. It resembles the psychology of a kid who's forced to trick and treat and dress up to earn a sack full of Halloween loot. Such is the lot, perhaps, of someone who's hooked on his subject, not merely interested in it.

But Almond's obsessiveness is also his greatest virtue. A gifted food writer with a keen sense of how flavours mix in the mouth, he uncovers many nuggets of candy-coated truth—observations at once superfluous and oddly significant. While watching a Clark Bar on the assembly line, he revels in those telltale ripples of chocolate atop so many bars: "It is the illusion of liquidity that I have always found so seductive; when we look at the top of a candy bar, what we see is a particular moment, the dynamism of the fluid state captured."

His rants about coconut and white chocolate are no less compelling, as are his unique descriptions of how he carefully melts shapes and sucks the different candies in his mouth. "I love Lik-M-Aid," he tells me, "because it's a candy that involves your own spit *outside your mouth*."

SEE PAGE 16

Let us now praise famous bars

Steve Almond offers his embarrassingly subjective listing of the top 10 candy bars on planet Earth:

10. Heath Bar

The only thing better than butter toffee is butter toffee enrobed in milk chocolate.

9. Big Hunk

A comely slab of chewy vanilla nougat, shot through with fried peanuts. If you love the flavour of cake batter, the Hunk is your dreamboat.

8. Snickers

Quit laughing. America's top selling candy bar also happens to be one of its best. The key is an exquisite nougat, which has a hint of cinnamon flavour.

7. Twin Bing

Narrowly beats out the Idaho Spud as the strangest candy bar still in production. A cherry cream surrounded by a lump (and we do mean *lump*) of chocolate and ground peanuts.

6. Five Star Bar Hazelnut

This gourmet bar combines crushed hazelnuts, Belgian chocolate and feuilletine, a crushed pastry that lends the bar its addictive texture.

5. Hershey's Cookies N Mint

Hershey committed a crime against mint lovers when they discontinued this sublime bar.

4. Raisinets

Finally, a raisin d'être for the common raisin.

3. Sifer's Valomilk

A rich vanilla syrup in a creamy chocolate cup, this confection is built to spill. Your tongue (and your dry cleaner) will thank you

2. Kit Kat Dark

The bittersweet coating tastes like a fine chocolate pudding, with hints of French roast. Devotees have been known to drive across state lines in pursuit of this limited edition.

1. The Caravelle

Ladies and gentlemen, the greatest candy bar you've never tasted. The Caravelle, sadly extinct, boasted the same ingredients as the 100 Grand—caramel, crisped rice, milk chocolate—but was approximately 100 times better. To be mathematically precise, then, a *10 Million Dollar Bar*.

The anti-globalization rally of the vanities

Robert Newman apes Tom Wolfe in *The Fountain at the Centre of the World*

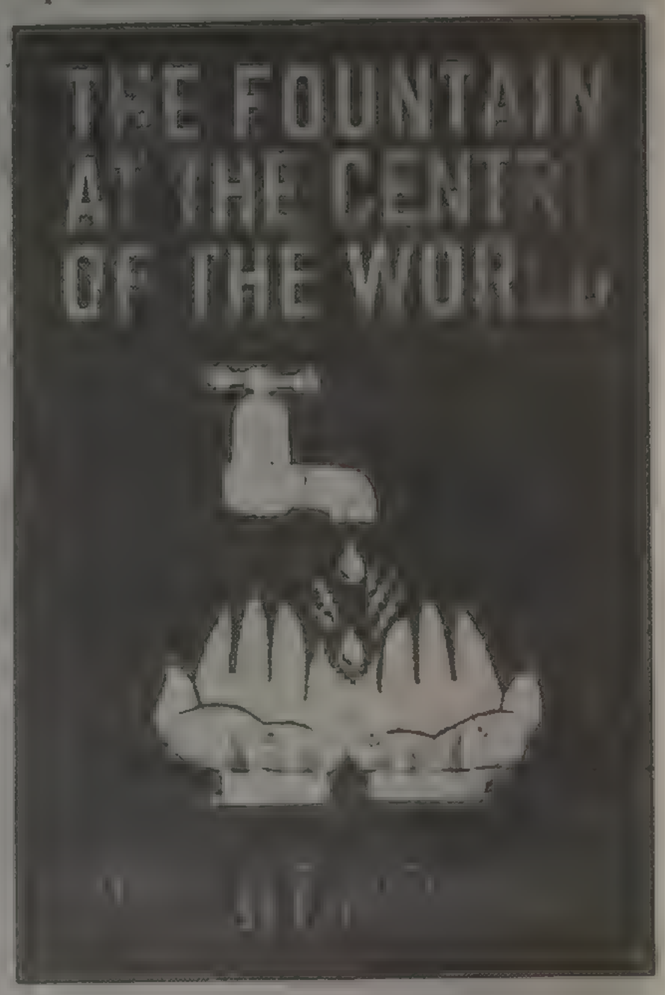
By PAUL MATWYCHUK

Robert Newman, the author of the epic new novel ***The Fountain at the Centre of the World*** has been called the Tom Wolfe of the anti-globalization movement. I assume that description is meant to refer to the way Newman takes a top-to-bottom approach to portraying the hot-button issues of the modern world—*Fountain* takes us from the back of a coyote's truck at the U.S./Mexico border to the air-conditioned inner sanctums of the World Trade Organization in much the same way that, say, *A Man in Full* took readers from the office of an Atlanta real estate developer to the squalid prison cell of one of his former employees. And Newman brings an investigative reporter's instincts to the telling of his story. He shows a welcome curiosity about the particulars of how the pieces of the new international economy fit together, how a potato picker in Costa Rica, a wanted terrorist in Mexico and a British PR specialist can all literally be part of the very same family.

REVUE BOOKS

What Newman lacks is Wolfe's satirical sense of humour. The globalized economy is so full of ironies and outrages that it's practically begging for a modern-day Terry Southern to come along and skewer it, but Newman prefers to take a more earnest tone. His most satirical passages deal with Evan Hatch, one of his three main characters. Evan's one of the rising corporate spin doctors at the British firm Poley Bray, and the opening chapter, in which Newman describes Evan's strategy of corporate disinformation, is depressingly believable. "You don't have to win the argument," he has Evan explain. "It's more like you just want to put a weight of impressions on the public mind so that people will have doubts and lack motivation to take action. You just want them to go: *Oh things are really complicated—it's not so simple as I thought.* So to do this we just keep getting our *balancing information* into the stream from trustworthy sources."

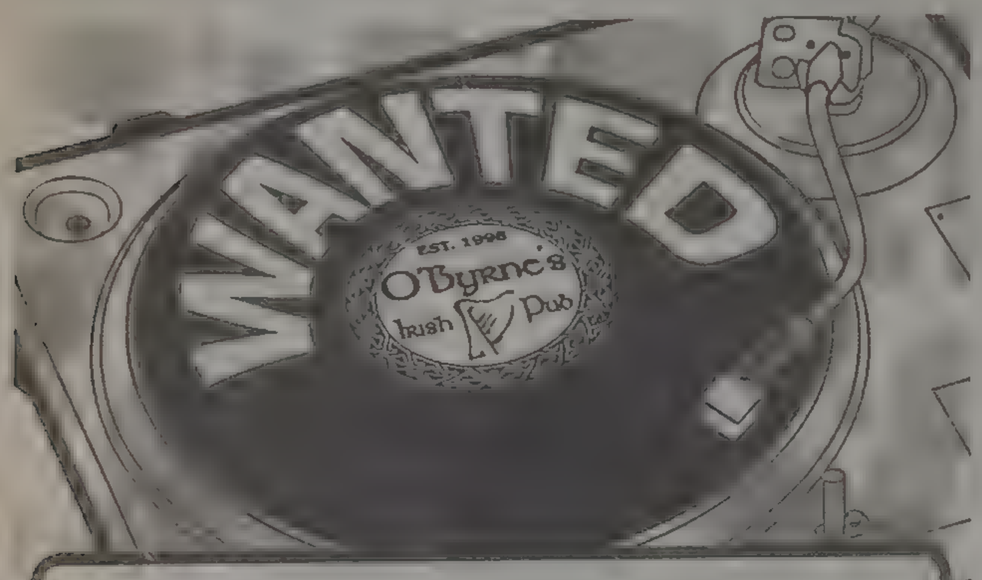
But Evan isn't as invincible a corporate warrior as he thinks. He's dying from a mysterious, painful disease that can only be treated, he's told, by a bone marrow transplant from a close relative. And since he was born to poverty-stricken parents in Mexico, he boards a plane and goes in search of his brother Chano. What Evan doesn't realize, though, is that Chano has been on the run from the authorities after a failed attempt to blow up a toxic-waste plant with a pipe bomb. And what neither of them realize is that Chano's teenaged son Daniel is making a perilous journey of his own in search of his father. All three men will converge in Seattle for an ambitious sequence set amidst the Seattle street riots at the 1999 WTO summit meeting.



NEWMAN HAS TO USE a whole lot of elaborate contrivances in order to rope all these characters and settings into a single plot—the revelation that jet-setting Evan and Third World outcast Chano are brothers is like something straight out of Dickens, except Newman doesn't have the storytelling relish or the zest for outsized characters that makes Dickens so much fun to read. *The Fountain at the Centre of the World* knows a lot about illegal aliens, about grassroots anti-corporate marches, about international trade and about diseases that remain incurable because only poor people get them, but it's on shakier ground when it comes to fleshing out its characters.

Daniel, Chano and Evan all have the same flatness to them, like figures in a Diego Rivera mural—after they're introduced, they never reveal unexpected dimensions or display surprising shifts in their outlook on the world. When Newman spends the book's last 100 pages describing the WTO riots, he falls back on a telegraphic writing style that doesn't contribute much to your understanding of those historical events or to his character's behaviour in their midst. They're as iconic yet inexpressive as those puppets anti-globalization protesters like to bring with them on marches. And their effect is to make *The Fountain at the Centre of the World* a frustrating read—rich in journalistic details but sparse in novelistic ones. V

THE FOUNTAIN AT THE CENTRE OF THE WORLD
By Robert Newman • Verso • 343 pp. • $25



We're looking for a DJ...
Experience would be nice. Personality is a must!
Interested?
Contact Chris 414-6766
or email to irishpub@obyrnes.com
to set up an audition.
Think of it as American Idol without Paula Abdul... or Barry Manilow songs...

VOLUNTEERS NEEDED FOR RESEARCH STUDY
Do you recall an experience that caused you feelings of shame?
A research study on how individuals recover from shame is currently being conducted at the University of Alberta. If you are 18 years or older, have experienced a situation or event that caused significant feelings of shame and failure (for example, through bankruptcy, job loss, relationship loss, failing a course, or contracting an STD), and are willing to talk about the experience and how you coped with it, please call Jessica at (780)434-9500 or e-mail kja_research@hotmail.com with a contact number where you can be reached
All phone calls, e-mails, and participation in the study will be strictly confidential.

STAMPEDERS STOMPED
CALGARY
Thursday, June 10 @ 7pm
Ticketmaster 451-8000
CFL
DEFEND THE TURF



print culture

BY CHRISTOPHER WIEBE

In the skin of a Lyon

Vancouver-writer Annabel Lyon burst onto the CanLit stage in 2000 with *Oxygen*, a collection of stories that were tight, fast, style-heavy, sharp, smart, contemporary. It became one of the most critically acclaimed fiction debuts of the past decade. Her new book, ***The Best Thing for You*** (McClelland & Stewart), is a bold departure. It contains three formally distinct novellas, two of which bear the influence of historical and genre fiction. "I didn't want to do another *Oxygen*," says Lyon. "It was a pragmatic decision where I knew I wasn't going to get up to novella-length writing in that earlier 'terribly ironic, terribly modern' style. Also, my stories didn't have a lot of plot, so the language came at the expense of other things. There's more plot, more structure and even more character now as I've gone along."

The first novella, "No Fun," is a stunning *tour de force* that follows the meltdown of a middle-class couple when their teenage son is accused of viciously beating a mentally-challenged man. The story circles around the gnawing issue of motivation, demonstrating the novella form's particular ability to generate psychological intensity. As the mother Kate says, "You look at the kid who did this [beating], you look at all the circumstances of his life, and you'll find a straight path back from this act to other acts, to the upbringing, to the parents. A thing like that doesn't come out of a vacuum." As for the other novellas, "The Goldberg Metronome" skips about in time as it traces the fraught history of a metronome found in an empty apartment, while "The Best Thing for You" is a 1940s *film noir* story of an alienated woman, murder and the gifted young boy who is caught in the undertow. This last work undercuts the reader's expectations by dramatically shifting the point of view midway.

Lyon is perplexed by the lack of recognition of the novella in Canada. "My theory is that Canadian novellas exist," she says, "and we have read a lot of them, it's just they have come under the radar." She points to the novellas tucked into the back of recent short story collections by Rick Maddocks, Timothy Taylor and Zsuzsi Gartner. "Novellas," she continues, "combine the concision and fineness of language of the short story, with a more spacious atmosphere. They are not quite as superficial as short stories."

These days, Lyon juggles her fiction writing with book reviews for the *Globe and Mail*, a regular column for Vancouver's *Geist* magazine and teaching for the past two years at Banff's "Wired Writing Workshop." "The craft of writing can be taught," she says to the creative writing naysayers. "You can't teach enthusiasm or raw talent, but it's romantic, almost pretentious to say writers should come exclusively from 'the school of life.' It's a bit more nuts and bolts like carpentry than what people might think."

Join the *Club*

The short story is often touted as the genre most suited to our age of limited attention spans, but readers seem to be drawn to the bigger narrative canvas offered by the novel. The novella, with its intense immersion in a psychological world, strikes me as the answer to this situation. The novel is a compendium, whereas the novella, like a good political campaign, must keep "on message."

One need look no further for the power of the novella than the title work in American Claire Messud's *The Hunters* (2001), the story of a lonely academic on a research trip in London who becomes obsessed with the odd mother and daughter in the flat below. It is a high-tension masterpiece of claustrophobic first-person fiction that echoes Henry James's *The Turn of the Screw* in the way it peels back of layers of narrative doubt and infelicity and leaves the reader holding next to nothing.

From what I can tell, the French are the most fervent admirers of the novella, which may help to explain the pride of place it holds in Quebec writing, Anne Hébert's novella-packed oeuvre being an obvious example. A translation



of French writer Christian Gailly's cruel and brilliant ***An Evening at the Club*** (Other Press) appeared last year. It concerns heating engineer Simon Nardis's abrupt rediscovery of his gift for jazz piano, and the stirrings of love for a jazz singer, while on a work assignment at a seaside town. This "awakening" coincidentally dooms his wife Suzanne, who saved him from the self-destructive spiral of his music-making a decade earlier. "Simon: I let myself be tempted by a piano. Suzanne: Just by a piano? Simon had a certain voice. Suzanne knew this voice of his. Before he went under he'd often used it. After ten years of peace she was hearing it again."

Told through the eyes of Nardis's friend, the story hopscotches between various points of view, and has metafictional moments in which the narrative reconstruction of the past is cast into doubt. Gailly, a practitioner of literary minimalism, crafts a fascinating textual universe that crosscuts emotional empathy with a disturbing coldness, spinning intriguing analogies with jazz along the way. If a fine novel fills the reader's imagination, a fine novella like *An Evening at the Club*, which demands an unusual amount of imaginative investment from the reader, haunts it.

Grant MacEwan College

UNIVERSITY & COLLEGE CREDIT PART-TIME
START JULY 2004

Something happens when you walk into a classroom at MacEwan.

You experience new abilities and understanding.

You become a more balanced individual and a better employee.

YOU ARE TRANS FORMED

Earn your degree or diploma one or two courses at a time.

Call (780) 497-INFO for a full course listing or visit www.MacEwan.ca/transform

www.MacEwan.ca

AVANTI HAIR & SANCTUARY
presents an evening with
NICK WARNOCK
FROM NBC'S
THE APPRENTICE
NICK WILL GIVE UP THE DIRT ON BEHIND-THE-SCENES GOSSIP ... AND ANSWER ALL YOUR QUESTIONS!
SATURDAY, JUNE 26, 7PM
HOROWITZ THEATRE
U OF A CAMPUS
8900 - 114 ST.
TICKETS FROM $35
WITH SPECIAL COMEDY GUESTS
AT TICKETMASTER 451-8000
www.avantisanctuary.com
Blue Sky
the met hotel
suite 69

Paradise, Leonard style

Elmore Leonard's latest is a fun summer read—or you could just wait for the movie

BY BRIAN GIBSON

In *Mr. Paradise*, Elmore Leonard's latest novel, chapter numbers and opening sentences are printed in a typewriter-imitation font, the capitalized letters appearing laminated black, embedded into the page. Leonard's prose style is similarly vivid—his sentences are terse, his impressions of the characters are etched in reportorial shorthand and the few images, when they come, punch into the page with full force.

That minimalist style, plus his dialogue-heavy plots, make Leonard's books closer to screenplays than novels, so naturally the author's oeuvre has lent itself well to movie adaptations, the last few of which were good (*Out of Sight*, *Get Shorty*, *Jackie Brown*), with one not-so-good, rule-proving exception (*The Big Bounce*). In fact, Leonard's Coen-like criminals, Tarantino-esque dialogue, and noirish plots make it easy to forget the 79-year-old Detroit writer has been hammering out his quirky pulp fiction long before he became Hollywood's go-to guy for crime scripts.

REVUE BOOKS

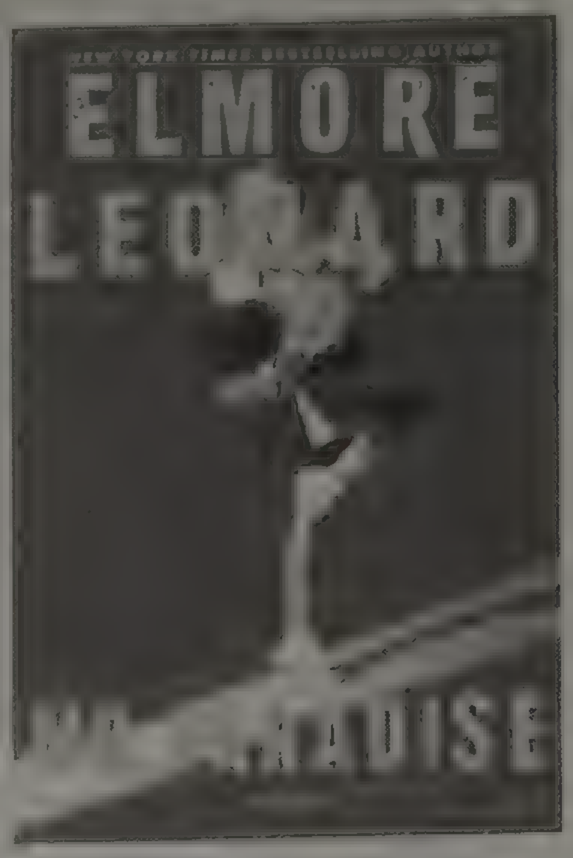
Mr. Paradise seems like another novel waiting to be greenlit by a Tinseltown producer. There's kink, pot, cocktails and Virginia Slims 120s, oddball characters and plenty of guns. The tight plot rips along, shot through with rapid-fire, pump-action dialogue, blasting to a bloody, surreal climax.

High-price call-girl Chloe coaxes her roommate Kelly, a Victoria's Secret model, to come to "boyfriend" octogenarian ex-lawyer Tony Paradiso's house, where they'll perform his usual requested routine—cheerleading topless for him as he watches a replay of a University of Michigan football victory. But a few hours later, "Mr. Paradise" and Chloe are dead, and homicide detective Frank Delsa is called in. A 38-year-old widower, he finds himself smitten with svelte blonde Kelly, suspecting Mr. Paradise's right-hand man Montez Taylor of arranging a hit on his employer, and trying to work the angles on the other investigations his understaffed department is trying to wrap up.

Leonard's strength is not deep characterization or artistic subtlety. Delsa's grief barely surfaces, and Tony Paradiso's son, Tony Jr., should be a much more memorable, multi-layered figure. Kelly is, thankfully, not a bimbo but a shrewd player who tries to outsmart the bad guys. But in a world where the felons are realistically dumb, Leonard's depiction of a fairly shallow attraction between hardboiled cop and sexy witness remains the stuff of clichéd detective flicks and Hugh Hefner dreams. Every woman's a potential lay for Delsa.

THE PLOT even involves such tired old (as in 19th-century) tricks as inheritances and imperiled witnesses. And this time, Leonard's well-known and generally effective style (short sentences, simple "he/she said" attributions for the dialogue, colons before a character is described, those annoying one-sentence paragraphs) doesn't have enough punchy images to offer insight into the characters.

But the lunkhead hitmen, Carl and Art, so stupid they fatally overthink things, are a vividly rendered duo, and Leonard wends his way fluidly through the bars, posh neighbourhoods, dance clubs and police stations of modern-day Detroit. The cops' patter is smooth



and engrossing, mixing easily with technical terms, investigation details and Delsa's intuitive police-work. Leonard's ear for natural speech is still highly-tuned, even when bringing in street slang and current music (though I don't think even Missy Elliott knows that her sound is "jungle hi-tech"). Though he doesn't have the flair for a Mickey Spillane-like zinger, Leonard can still toss off a sharp line: "That man's so tightened up I doubt we could pound a peanut up his ass with a jackhammer."

And even without the deeper psychology of P.D. James or the undertones of Patricia Highsmith, an interesting theme of racism emerges in *Mr. Paradise*, though it isn't given enough resonance to hit any sort of point home. Leonard's Detroit underworld is a backwards place, still riven by black vs. white vs. Hispanic tensions, from casual racists Carl and Art to wary Frank Delsa: "He did express some relief that the two he shot were 'white guys' and there was no chance of it becoming a 'racial thing.'" Most things in *Mr. Paradise* are disturbingly racial things. There's a crooked Jewish lawyer, ethnic hitmen, jive-talking black criminals and the Soprano-like Tony Paradiso and his family. Tony Jr. disparages Mexicans, while his elderly father dislikes Montez when he forgets his place and gets "uppity." Mr. Paradise's houseman Lloyd knowingly plays the deferential black help, ready to say "Yes, suh" and do his master's bidding.

For his part, Leonard serves up his latest helping of seamy, slambang, colourful crime noir cold, with nothing on the side. *Mr. Paradise* is a one-gulp, guilt-free summer read, coming soon to a theatre near you. V

MR. PARADISE
By Elmore Leonard • HarperCollins • 291 pp. • $36.95

VOLUNTEERS NEEDED FOR RESEARCH STUDY

Do you recall an experience that caused you feelings of shame?

A research study on how individuals recover from shame is currently being conducted at the University of Alberta. If you are 18 years or older, have experienced a situation or event that caused significant feelings of shame and failure (for example, through bankruptcy, job loss, relationship loss, failing a course, or contracting an STD), and are willing to talk about the experience and how you coped with it, please call **Jessica at (780)434-9500 or e-mail kja_research@hotmail.com** with a contact number where you can be reached.

All phone calls, e-mails, and participation in the study will be strictly confidential.

Candyfreak

Continued from page 13

Given these superficial pleasures, it's no surprise that *Candyfreak* has no deep message à la Eric Schlosser or Naomi Klein. If anything, Almond's odyssey ends on a disappointing, blue note: "In the end, the laws of the candy world were the laws of the broader world: the strong survived, the weak struggled, people sought pleasure to end their pain."

That said, there's something admirable about this "good, useless liberal" (his words, not mine). Just when lefties everywhere are exposing obesity epidemics and bemoaning the supersizing of this and that, it's refreshing to talk to someone who's unashamed to indulge in corporate pleasure every now and then. The key, he says, is to do it intelligently and responsibly.

"In the United States, people are incredibly conflicted about pleasure. Food is a great sensual pleasure. Yet people rush through meals here, stuffing it in either to get on to the next task or to alleviate their anxiety or loneliness. But food is a great sensual pleasure that people should linger over. That's how I feel about candy." V

CANDYFREAK: A JOURNEY THROUGH THE CHOCOLATE UNDERBELLY OF AMERICA
By Steve Almond • Algonquin Books • 266 pp. • $32.95

Golden West Golf Course

16410-137 Ave
5 Minutes North of W.E.M.
447-1099

GOLF & CART 5 & 10 GAME PASSES NOW AVAILABLE

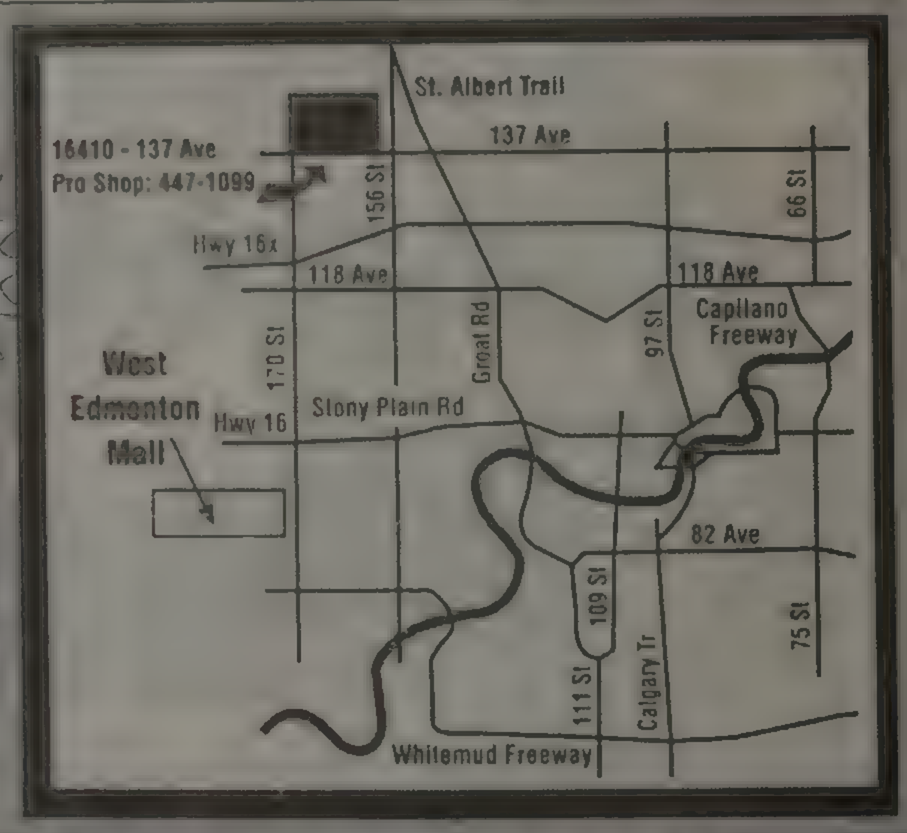
NEW MEMBERSHIP OPPORTUNITIES

FAMILY MEMBERSHIPS
Husband and Wife $1450
Junior Membership $325
Student Membership $400

DRIVING RANGE
WEEKDAY (BEFORE NOON) $175
Mon-Fri, 5:30am-Noon only
WEEKDAY (AFTERNOON) $225
Mon-Fri, Noon to close

•Complete Golf Shop Sales & Rentals
•Golf School-Lessons & Junior Golf Camps
•Season Passes

•15 Covered Driving Range Stalls
•50 Stalls Total
•Licensed Clubhouse
•Off season Catering



BOOK YOUR 2004 TOURNAMENT NOW!

Now is the perfect time to move from Fido to TELUS.



Audiovox 8900
on a 3-year term

LG 5450
on a 3-year term

Bring in your Fido™ phone, and get:

- A camera phone – FREE
- The option to keep your existing Fido plan rate† (including per second billing)
- Over 30 times better digital coverage in Alberta‡

Visit your TELUS Mobility authorized dealer today for more information.



TELUS mobility™

the future is friendly®

TELUS MOBILITY STORES & AUTHORIZED DEALERS

EDMONTON

Abbottfield Mall
Bonnie Doon
Capilano Mall
Edmonton City Centre
Kingsway Garden Mall
Londonderry Mall
Millwoods Towne Centre
Northgate Mall
Southgate Mall
West Edmonton Mall
Westmount Mall

Downtown
Alberta Mobility
9915 – 108A Ave

Altin Computers
10025 Jasper Ave., #36

Connect
TELUS Plaza North
10025 Jasper Ave.

Save On Telecom
10528 – 102 St.

WESTEND

Communications Group
10620 – 178 St.

Johnson Cellular
10429 – 178th St., #100

Save On Telecom
17543 – 100th Ave

TAC Mobility
9935 – 170 St.

Wireless Technology
10203 – 178th St.

NORTH

Communications Group
13040 – 50 St

Custom Cellular
Skyview Power Centre
13922 – 137 Ave

Edmonton Cellular
14903 – 116 Ave

Edmonton Wireless
10235 – 124th St., #101

Save On Telecom
11150 – 149 St

Westcan Cellular
12604 – 126 St

Westcan Wireless
12618 – 124 St

SOUTH

Alberta Mike
3404 – 99th St

Alta Comm Wireless
8710 – 51st Ave

Communications Group
5020 – 99 St

Communications Group
3789 – 99 St

Custom Communications
South Edmonton Common
1913 – 99 St

Edmonton Cellular
10309 – 34 Ave

TELUS Mobility
Millwoods Town Centre

Wireless One
#12 – 24 Ave

Xtreme Wireless
3103 – 106 St

Fort Saskatchewan
Associated Telecom
9914 – 103 St

Cellular One Edmonton
1-4220 – 99 Ave

Leduc

Sherwood Park

Spruce Grove
Maximum Mobility
131 First Ave., #108

Spruce Grove Sound
116 West end Market Mall

St. Albert
Global Cell Communications
20A Muir Dr

St. Albert Communications
11 Perron St.

Save On Telecom
229 St. Albert Centre

Stony Plain
Starview Communications
5101 – 48th St., #107

For more details on these great offers, visit your TELUS Mobility store, authorized dealer or retailer, or visit telusmobility.com

Offer valid for a limited time. Offer applicable in Alberta to current Fido clients in exchange for their active Fido phone, SIM card, battery and Fido accessories activated within the last 90 days. Fido invoice required. Applies to postpaid consumer and business accounts only. An activation fee applies. Some conditions apply. See your TELUS Mobility dealer today for details. *Phones may not be available at all locations. †Rate is calculated based on signing a 3 year contract with TELUS Mobility. ‡TELUS Mobility network coverage compared to Fido's network coverage as of October 2003. Based on Mapinfo professional comparisons of publicly available digital coverage maps for Alberta as of October 2003. Fido is a trademark of Microsoft Corporation. © 2004 TELE-MOBILE COMPANY. related to rate plan for example activation fee, system licensing charge, 911 charge and international long distance rate will not be matched.





DISH

Getting away with burger

Hungry Jack's is delicious, friendly and, if you're me, located right under your apartment

BY STEPHEN NOTLEY

Reviewing the restaurant located right underneath your apartment seems like a conflict of interest somehow. Even though I have no financial connection with them, they're still my neighbours; perhaps I'm biased. But y'know, the very fact that they feel like neighbours rather than downstairs donair people makes me want to declare my bias openly and proudly. I'll say it. I'm biased. **Hungry Jack's** is an industrious, hardworking little mom-'n'-pop burger joint and they've been a welcome relief from the young and angry Turks who ran a failing and fractious donair joint in the same space last summer. They're unfailingly friendly and polite and once they even accepted a Purolator package for me that otherwise would've been rerouted to Syria.

Yeah, yeah, they're nice people; what about the food? In three words: plentiful, good and cheap. Hungry Jack's is a newcomer, having opened its doors just last Christmas, but their expansive attitude towards cramming cooked beef into your gut puts them on a par and then some with the other powerhouse burger joint on Whyte Ave, Marco's.

Hungry Jack's doesn't just do burgers, of course. They also sling donairs, beef and chicken, delicious in their own right, and they have a huge pizza menu though they don't typically have individual slices for sale. And one time I came in and saw a plate of baked chicken, asked how much it was and bought it. It was particularly delicious, flavourful and falling off the bone; only later did I learn I'd bought and eaten the lunch they'd made for themselves. Whoops.

RESTAURANTS

Blobs of sauce and bacon drip off the side when I go in for my first bite; oh God, it's already falling apart!

Having eaten at Hungry Jack's before, I knew what to expect for my "review meal," so I got a Jack's Mom Burger Deluxe, which is sauce, pickles, lettuce, tomato, cheese and bacon—your standard fully loaded burger, and it comes in just under $4.25.

They bring it out on a shiny white plate, the top bun swaying slightly on its tower of toppings. On the side I'd ordered some onion rings (for three bucks)—a dandy snack on their own when you don't feel up to a full meatjob. Here the rings are light and crispy, salty with a bit of somethin' else. About half of them are the good kind of onion ring, the kind where the onion bites off when you bite it rather than slurping out of its toroid shell and splatting up against your chin. The other half splats up against your chin, but hey, that's the nature of onion rings.

BUT IT'S A MISTAKE to fill up on fries or rings, not when there's a Mom's Burger to be dealt with. The first time I picked one up I could already feel the bottom bun start to sunder; it's a good idea to flip the whole thing upside-down straight off and put the weight on the top bun. This is a burger that needs to be gripped, controlled, held together through constant application of will and strength; one or two careless bites can disrupt the structure and transform the whole thing into a sliding finger-gooing avalanche of meat, toppings and sauce.

Blobs of sauce and bacon drip off the side when I go in for my first bite; oh God, it's already falling apart! No, no, it's holding together. And that first bite's so good, so burgery! One bite and I already feel stuffed. I have to pace myself with this sandwich, let it know who's boss, work away at its defenses, chewing around the sides then going in for carefully timed strikes at its heart. Only when I'm down to about 40 per cent can I even begin to relax, and by then the bottom bun's already mostly given up the ghost, reduced to a smear of bread under my fingers. As I pace myself off to the last few bites I reflect on the Jack's Dad burger, just like this one except with two patties. Who, I think, who could need that much burger?

Hands on a Hard Body champion J.D. Drew once wisely remarked that "a burger, that's heavy food, it'll bring you right down." Of course he was speaking in the context of not eating too much if you wanted to stay awake for three days to win a truck by being the last person to take your hands off it, but his words ring as true now as they did then. A Hungry Jack's burger is a mountain of meat that'll fill you up to bursting and get you thinking immediately about a nap. It's good burger, folks.

HUNGRY JACK'S
8123-104 St • 988-5848



DISH WEEKLY

PREVIOUSLY REVIEWED RESTAURANTS

LEGEND	
Price per person, before tax and tip	
$	— Less than $10
$$	— $10 to $20
$$$	— $20 to $30
$$$$	— $30 and up

CUL•INA
9914-89 Ave • 437-5588
A detailed explanation of renowned local chef Brad Lazarenko's new place comes in the mission statement printed right on the clipboard-style menu: "Your friendly neighbourhood restaurant serving ethnic comfort food, eclectic wines and crafty spirits." It's a more than apt description, and I can't help but think it'll be a hit based on atmosphere alone; the black and brown walls, oil paintings and metal ceiling fans create an environment that's at once classy and casual, a mood enhanced even more by the vintage big-band tunes emanating from the CD player. The menu's set up beautifully, with a small variety of categories like day dishes (cuLoina is open from 9 a.m. to 3 p.m. and then reopens in the early evening), confection, caffeines, brews, wines and dinner dishes, the latter broken up into "small" and "large." The organic chorizo sausage, chickpea and tomato hotpot with grilled cornbread is a mouthwatering example of the ultra-affordable smaller dishes, while the larger Alberta beef flank steak with blue cheese and chocolate (for just $15) looks like a winner from the list of bigger items. Oh yes, Sunday is family night and for $20 per person, the cuisine is served platter-style. I go with a light special for that day: the halibut and avocado taco. It comes with a side of "green salad," which at cuLoina means a mix of romaine, spinach, Edam cheese, fruit and vegetables with an orange ginger dressing. The taco is amazing. Large, browned chunks of halibut are inserted into the homemade soft shell along with strands of a yellowish cabbage and the avocado, with a bit of guacamole on the side. It's rich in texture but hardly heavy. And it goes real well with my Belgian Hoegaarden beer. The salad features grapes, pear chunks and corn and I get a subtle hint of the ginger in the dressing which each clean mouthful. **Average Price: $$** *(Reviewed 04/01/04)*

DARIEN'S COCKTAILS AND FINE FOODS
5552 Calgary Trail South (Plaza 55) • 439-8675
Darien puts a lot of serious effort into his wings. He tells me his exclusive mix of spices for the various flavours on the menu is completely secret—he doesn't even tell the kitchen staff what they consist of. The variations are numerous: BBQ, honey garlic, teriyaki, salt and pepper, lemon and pepper, Cajun. Then you get into the heat: there's mild, medium and hot, and then you cross over into an entirely different realm with Chernobyl, Meltdowns and the mack daddy of 'em all, the Thermo-Nuclear Meltdowns, which are served with—no word of a lie—plastic gloves and a waiver. Our group discusses wing protocol and decide that the six of us will go with some of the tamer varieties before we jump into a couple dozen Chernobyls and then a dozen Thermo-Nuclear Meltdowns. We safely dance through the preliminary round but fear grips the table in anticipation of the killer wings to come. We all sign the waiver, whereupon Darien brings the wings over personally. (He's the only one who makes the Thermo-Nuclear Meltdowns, by the way.) I can't say I've ever smelled such a scent—it's reminiscent of death. We suit up with the gloves and John goes for it. Steve does the same soon after, and following a helluva lot of deliberation, I munch on a drummie. How to describe the taste? Well, John, immediately begins to sweat. Steve is making alarming sounds I've never heard him make and I'm genuinely scared for him. As for me, the burn is beyond anything I've ever experienced before. Tears flow from my eyes and saliva builds up in my mouth at a sickeningly quick pace. Thankfully, we had milk with us, which was one of Darien's tips. Water and beer only add to the pain, he told us—a little-known fact that you'd do well to keep in mind if you're masochistic enough to try a Thermo-Nuclear Meltdown yourself. **Average Price: $$** *(Reviewed 03/04/04)*

LOS ANDES RESTAURANT
3903-99 St • 435-6202
It's hard to imagine that a tiny joint tucked away in a southside industrial neighbourhood off 99 Street would have the abundance of charm this modest establishment does. Flags of Chile hang from the high ceiling and one entire wall is covered with a landscape mural depicting the very mountains that give the place its name. A carnivorous theme is evident on the menu from the lunch special (beef and rice for just $5.95) right through to the sopa del dia (soup of the day), also beef. I give strong consideration to the hamburgesa de pollo (a chicken burg-



Kyoto
Japanese Cuisine
京都
日本料理
Thanks to Edmonton for voting us BEST SUSHI
DOWNTOWN 10128-109 St. 420-1750
UNIVERSITY 8701-109 St. 414-6055
WEST SIDE 14917 Stony Plain Rd. 443-6668

GINSENG RESTAURANT
9261-34 Avenue 450-3330
Daily 5:00 pm 10:00 pm
M-F 11:30 am - 2:00 pm
Weekend Reservations Recommended
EDMONTONS MOST UNIQUE KOREAN CUISINE
• SPECIAL LUNCH BUFFET •
25 DIFFERENT DISHES OFFERED
MON - FRI / only $9.95
11:30 AM - 2:00 PM

• EVENING B.B.Q. BUFFET •
EVERYDAY 5-10 PM / $17.95

• FULLY LICENCED •
• FREE PARKING •

EURO 2004
JUNE 12 - JULY 4
ALL GAMES LIVE ON BIG SCREENS!
WIN A EURO 2004 TEAM JERSEY EVERY DAY.
ENTER TO WIN A 46 INCH BIG SCREEN TV
DAILY FOOD & DRINK SPECIALS
CALL 414 6766 FOR SCHEDULE INFO
DON'T FORGET THE AVIATORS BUS
GOES TO EVERY HOME GAME...
ONLY $20
EST. 1998 O'Byrne's Irish Pub
WHYTE AVE'S BEST PATIO IS NOW OPEN!!

HOT SUMMER GUIDE

OUR BIGGEST ISSUE OF THE YEAR!

SUMMER STARTS JUNE 17TH

HUNDREDS OF SPECIAL EVENTS LISTINGS, ESSENTIAL PREVIEWS OF THE SUMMER'S HOTTEST CONCERTS, MOVIES, FESTIVALS AND ATTRACTIONS! '04



VUE WEEKLY

CUT AN EVENT? GET A FREE LISTING!

SEND YOUR LISTING INFO TO HSG@VUE.AB.CA

FAX TO 780-426-2889 (ATTN.HSG) OR DROP OFF AT VUE, 10303 108ST – DEADLINE FOR LISTINGS IS JUNE 3 AT 5PM.

DON'T MISS IT! BUY AN AD TODAY!

CALL ROB LIGHTFOOT @ 780.426.1996 OR E-MAIL ROB@VUE.AB.CA TO BOOK YOUR SPACE

er) but in the end, I happily decide on the lomito ($4.50), a sandwich of thinly sliced pork with avocado. I also want the Los Andes salad and I'm pleased to find from my host that I can get some on the side for a mere two dollars. The salad comes first. It's a simple mix of Romaine, tomato slices and a vinaigrette topped with some chopped cilantro but the lettuce is crisp and the dressing is clean and bold enough to almost wake me up from my trance as I read a mag. The sandwich follows shortly thereafter and my first bite confirms the wisdom of my decision. There's a healthy amount of both white and darker pork in it but it's the avocado and fresh bread that make the meal. It's warm and rich, with the items all melding together as it passes over the palate. The bun itself is crunchy, light and unlike anything I've had around here. "Do you make the bread?" I ask the motherly figure doing the serving. She nods. It may seem like an innocuous touch but I just love the fact that they've made a great sandwich even better by making the bread themselves. I mean, it's a helluva lot more representative of the culture than going to Safeway and picking up a few bags of kaisers, right? As I mop up every last crumb and piece of lettuce, my thoughts go to servicing my sweet tooth. Los Andes has three choices (at lunch, anyway): flan, ice cream with strawberry topping and the torta mil hojas. "How's the torta?" The lady in charge simply kisses her fingers to indicate the quality. Surprise, surprise, I'm sold. The large slice of cake (only three bucks, if you can believe it) features numerous flaky layers of pastry all held together by what initially resembles a peanut butter mixture but is actually some type of ultra-sweet caramel. It's absolutely delicious. I live by the motto that nothing is too sweet, though this comes close. **Average Price: $-$$** *(Reviewed 05/06/04)*

SANTA MARIA GORETTI COMMUNITY CENTRE

11050-90 St • 426-5026

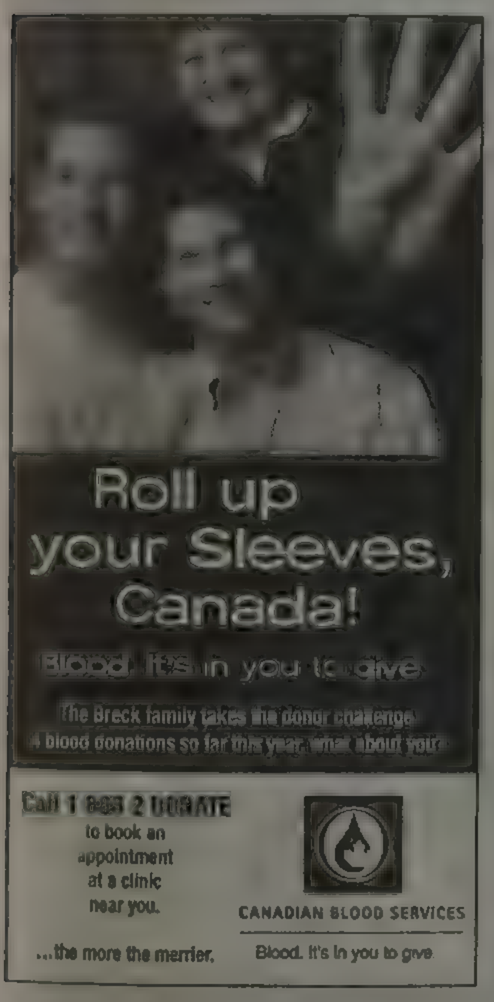
I first heard of this decadent "pranzo" (brunch) through local food writers Judy Schultz and Mary Bailey, who included a nice blurb about chef Sergio Re's weekly gathering in The Food Lover's Trail Guide to Alberta. I've been dying to try it ever since. Seven courses—sounds intimidating, right? Not for me. I grew up with these types of meals. We start out with an antipasto plate. Despite the fact that Kate and I sit at a table alone, this initial platter, featuring fresh mortadella, capicollo, salami, cheese and marinated vegetables, is enough to feed a much bigger group. "This plate alone is worth $15," says Kate, referring to the measly per-person price of the brunch. By the time course number two—a mix of perfectly done calamari and baby shrimp in a rich sauce served over rice—arrives, I notice that the numbers in this gargantuan hall are increasing exponentially. I feel like I've crashed some big Italian wedding. The pasta course is on deck. A member of our service team tells us to flag him down whenever we're ready and moments after we give the nod, he returns with a big bowl of meat tortellini in a simple tomato sauce. I give mine a good dose of grated parm and a few shots of pepper but after a small second helping, even I am starting to lose the battle against my stomach. We figure a wine break is in order. I walk outside of the room to the hallway bar and buy a bottle of Cabernet Sauvignon for a mere $15. Sure, it's only noon on Sunday and I have soccer practice in two hours, but some deals simply can't be passed up. Three courses arrive all at once: roast beef and gravy, a fish dish (with accompanying potatoes and mixed vegetables) and a bowl of salad featuring greens, sliced tomatoes and shredded carrots tossed in a simple vinaigrette. The broiled sole fillets are tasty, especially with a splash of lemon. Finally, there's just one course remaining. Our guy tells us that chocolate cake is the dessert this Sunday. Instinctively, I tell him that one slice will be fine to split and the kid makes me proud by suggesting that he'll ensure it's a big one. **Average Price: $-$$** *(Reviewed 04/29/04)*

ZOCCA'S PIZZERIA

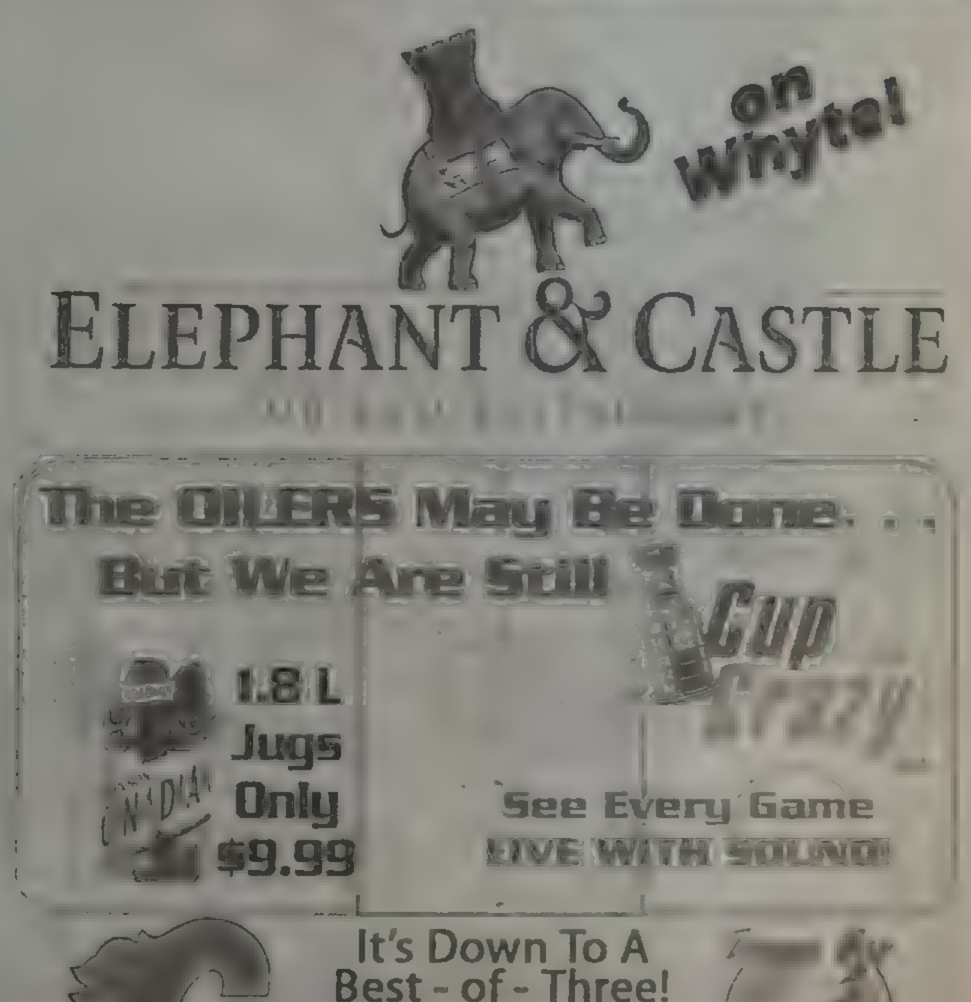
10807 Castledowns Road • 473-6339

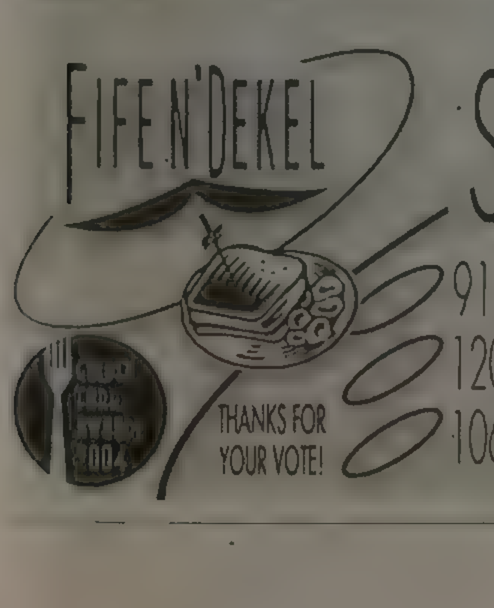
After a trek to the city's northernmost point (my cell's signal was gone), I walk in Zocca's to find a few old boys putting away some afternoon pitchers. I grab a seat at a small table just a small leap away from the claw machine and the parquet dance floor, which I'm certain is hopping on Saturdays ($1.99 highballs for Ladies' Night). The specials sign reveals that you can get a $50 bar tab for your birthday ("ask server for details," it reads) and I get sad when I realize I probably couldn't even drink enough anymore to use the damn thing up. I can eat, however, and I bypass all the baked loaves, pastas and parmigianis on the menu and go straight to the pizzas. They come in either medium or large and aside from the build-your-own options, there are also has a few gourmet specialties: the Zorba (take a guess at the items on that one), the VIP (featuring a strange mix of salami and shrimp) and the Donair. I go for the medium Cajun chicken, which features red and green peppers, onions, mushrooms, a special Cajun spice and the diced chicken. Like one of the older gents sipping on his draft, I flip through the paper while I patiently wait. After a while, the barkeep/server pops by. "It's coming," she says. "These are thick pizzas." And she puts her two hands about three inches apart to give me an idea of what to expect. She's not kidding—the pie arrives on a stylish old serving tray and it looks more like a big quiche than your typical flat pizza, maybe even thicker than the server had claimed. The dough is moist on the interior but exceptionally crispy on the outside, just the way I like it. And the toppings are loaded on, from the chunky pieces of peppers to the hearty chunks of ultra-tender, spicy chicken. They put a layer of cheese over the top but not just a few loose strands of shredded mozzarella. This is a layer with uniform consistency, like getting the bottom of your car undercoated. It's a crust in itself and this pizza is one that most definitely requires utensils. The thought of sampling some three-for-one takeout crud after trying this gem just horrifies me. **Average Price: $-$$** *(Reviewed 04/15/04)*

four rooms restaurant and lounge
102 ave. - 100a st.
137 edmonton city centre east
426-4767
DOWNTOWN JAZZ
june 3
june 4
virchow's triad
june 5
nextfest
june 6
virchow's triad









escape ultra lounge and united productions proudly present

TUESDAY - JUNE 8TH.2003

TIËSTO

DJ MAG 2003/2004 - RANKED #1 DJ IN THE WORLD

PERFORMING LIVE AT ESCAPE ULTRA LOUNGE

JUST BE - CD RELEASE TOUR - IN STORES EVERYWHERE

With Special Guest: Cary Chang (Calgary)

Advanced Tickets $23. More at the door. Tickets moving fast.

Ticketmaster : (780) 451-8000
Foosh: (780) 491-6980
Underground: (780) 484-3924
Colorblind: (780) 431-0981
Sunkissed: (780) 451-2484

Don't Miss The Magik...

UNITED

escape
ultra lounge
upper level west edmonton mall

Doors at 8PM - Early Arrival Recommended
Event is 18+.

Visit www.unitedproductions.ca for more info.



Gathering: the magic

Idealistic promoter Avrum Gold brings community spirit to Gathering of the Tribes

BY YURI WUENSCH

Accidentally locking myself out of the house (and in turn out of my car), I call Gathering of the Tribes party organizer Avrum Gold and ask him if he wouldn't mind picking me up for our interview as I'm unable to drive to meet him. He agrees.

He pulls up to my place in an old, beaten-up van. Gold apologizes for all the litter as I step up into the passenger's seat. "Sorry about the mess," he says, explaining that his mind has been going in a hundred different directions as he plans his latest and most ambitious event. "The van's ugly, but it gets the job done. I'm mostly using it for hauling stuff around right now for the party."

While Gold is currently fashioning himself a career as a DJ and promoter, his background is in photography. (He's worked extensively and fairly successfully within the modeling industry.) However, it's electronic music he says he's most passionate about. And certainly, Gold's beater van and his down-to-earth attitude seem miles away from the superficial sheen of models, makeup and make-believe.

Appropriately, the Gathering of the Tribes party concept is about getting back to basics—it's less about clubs, sponsors and turning a profit and more about the sense of community and fun that Gold says once made Edmonton's party scene so special. "Edmonton needed it," says Gold of the three-day extravaganza. "When Nexus Tribe left, Edmonton lost something more than a production company. [Nexus] sold tickets and brought in big headliners, but they also had the trust and belief of the party people here to do good events. Nobody has that anymore."

Gold first got the idea for the Gathering of the Tribes party about two years ago. But the city's draconian legal stance against "raves" necessitated some savvy circumvention on his part to make his initial

PREVIEW ELECTRONIC

prototype parties work. "I threw a free outdoor party near Bruderheim on Crown land," he says. The party inevitably drew the attention of the RCMP, but Gold was ready. "They didn't make us leave because they couldn't. The party was just like a big ghetto—there was no restricted access and no admission fee. I just turned on the system and we pulled it off. If I was charging, they could have sent us home, but there was nothing they could do."

GOLD SAYS he threw freebie parties as a way of demonstrating that his motivations weren't financial, but were more about recapturing the sense of fun and wonderment Edmonton parties used to embody. "You have to realize that it's everyone's party, not just mine," he says. "Everyone in the scene is going to know at least someone who is involved. How can we not have faith when we're working on it all together?"

Getting equal billing with Gold's Lost Tribe outfit in the Gathering of the Tribes are Foosh, United Productions, 3K Cru, Phoenix Productions, Playhouse, So-called Productions, Masterbase, Tribe 303, Funky Fly Filipinos, Sushi Crew, Planet Indigo, Tekno Collective, Atomek Entertainment and various independents. In total, the event will boast more than 20 different production crews showcasing more than 100 DJs and artists over three days. There are a few crews that didn't get back to me in time," he says. "And there are people I didn't talk to. In some cases it was just bad timing. I think a lot of people didn't realize [Gathering of the Tribes] would have the kind of momentum it's had."

Local production crews also drew on their resources to call in DJs from across Canada, including former Edmonton residents and fan favourites like Celsius and Spilt Milk. Other local notables include Tryptomene, Tripswitch, Altius, Ariel & Roel, Jonny 5, Calgary's Ryan Mason, *Vue Weekly*'s David Stone, Alvaro, Neal K and LP. Headliners like Toronto's D Monic and Vancouver house hero Jay Tripwire (who is playing an extended set) believed in the Gathering concept so much that they were willing to appear for much less than their regular appearance fee.

Alberta summers are always clogged with festivals, but Gold says the Gathering of Tribes has a key difference. "Most of them aren't going to be a spiritual experience," he says. "They're a celebration of music, but dancing is a way to communicate with something higher than ourselves. Dance figures so prominently in the cultures of places like Israel and India and they're the foundations of two of the world's most dominant religions. With the Gathering of the Tribes, we're trying to really program from the night right through to the day, so we should have a really good flow from one end to the other. And nothing beats an outdoor party." V

THE GATHERING OF THE TRIBES
Fri-Sun, June 4-6 • $30 advance • For location and ticket info, visit thelosttribe.ca

SIDETRACK Cafe
10333-112 STREET • 421-1326

THU 03 **DESPISTADO**
Jade Tree tour with THE STATISTICS and Edmonton's NO HANDS.

FRI 04 **PANURGE**
Nettwerk popsters from Vancouver with GIRL NOBODY, SILL and MIKE CLARK.

SAT 05 **THE PHI EFFECT** CD Release
"Our Motion Through Her Eyes" CD Release with SUPERSEED, REDLINE and VICTORY.

SUN 06 **DISGRACE THE RETROMAN**
Under the Cover Sundays, w/ DJ DUDEMAN & ADRIENNE PIERCE.

TUE 08 **LIQUOR, LADS & DISCHORD**
From the club that brought you WINE, WOMEN & SONG;
A night of song sharing and competetive drinking featuring MATT ALLEN, BEN SPENCER, PAUL BELLOWS and BRAD AMUNDSON.

WED 09 **EDMONTON 2004 INDEPENDENT MUSIC EXPO CD RELEASE PARTY** CD Release
Featuring 16 artists from the CD including:
RULE OF NINES, KRISTILYN ROBERTSON, STEVEN JOHNSON, AMY BISHOP, JAUNITA FAAS, WON 18, SCREWTAPE LEWIS, PATTI EMME, 800 PROSPECT, MARILYN ROSE, PARKER'S LIME, ANYONE EVERYONE, PORTAL, FOSTERS AND MCGARVEY, AURORA COPPER, DAHLIA WAKEFIELD, SINGING D, KOAN, TAWMY.

THU 10 **FREEMAN**
Brit-Rock trio from Winnipeg, with WILFRED N. & THE GROWN MEN and EUGENE RIPPER.

Upcoming Shows:
JUNE 11 NExTFEST featuring Rembetika Hipsters + Le Fuzz
JUNE 12 Sat. Night Fish Fry featuring Hot Cottage with the Craft Horns

ALL SHOWTIMES ARE NOW 8PM TO MIDNIGHT

OPEN STAGE MONDAYS
WITH BEN SPENCER
9:00 PM - NO COVER
2 FOR 1 PIZZA SPECIAL 8PM TO MIDNIGHT!

for more listings and information visit
WWW.SIDETRACKCAFE.COM

Red's
BIG TIME ENTERTAINMENT, BIG TIME FUN!
WEST EDMONTON MALL • PH: 481-6420
FREE BEFORE 6PM
THE GHETTOBLASTERS
$4 AFTER 6PM
FRI JUNE 4
FREE WITH VIP CARD
RAKE
SAT JUNE 5
MISS MOLSON INDY
OVER $10,000 IN CASH AND PRIZES TO BE WON!!
A YEAR LEASE ON A CAR FROM
EVERY TUESDAY NIGHT
STARTING AT 9PM
house of blues presents
LIMITED SUPPLY OF TIX LEFT!
WITH GUESTS
HAVEN ST. AND LACUNA COIL
WED JUNE 9
THE ATARIS
THU JULY 8
<www.reds.ab.ca>



music notes

BY PHIL DUPERRON AND JERED STUFFCO

No competition

Stabilo • With Turn Off the Stars and the Social Wire • Powerplant (U of A) • Fri, June 4 Rock Journalism Lesson Number One: never trust a band's press sheet. "A rivalry?" scoffs Stabilo's Jesse Dryfhout dryly when I ask him about the supposed competition between himself and co-frontman Chris Moerman—a competition which is conveniently outlined in the band's bio and highlighted by an acoustic/electric dichotomy. "There's no rivalry that I know of," he snorts. "I play acoustic guitar and he plays electric. That's it."

Rivalry or not, Stabilo does boast two competing frontmen. Conveniently, the band's set-up puts the electric guitar in the capable hands of Moerman, with Dryfhout handling the acoustic side of things. It's an arrangement that's worked nicely so far, although Dryfhout admits he's recently purchased an electric guitar. "With the acoustic guitar, you kind of have to keep things busy," he says, "but with an electric, you can play one note and that's the basis for something right there."

After selling 5,000 CDs independently, the Vancouver-based band recently inked a major-label deal with Virgin and released the seven-track EP *Cupid*, garnering strong radio/video support for the leadoff single "Everybody." Oddly, the track was one of the first songs ever written by Dryfhout, who wrote it while drumming in a pre-Stabilo band. "That song is, like, eight years old," he says. "I was playing drums at the time, and when I came to the band with this song, they were like, 'We didn't know you played guitar and wrote songs—okay, we're getting a new drummer!'"

Along with current and former touring mates Turn Off the Stars and Pilate, Stabilo seem to signal a return to melody and pop dynamics in Canadian rock music, a development which Dryfhout welcomes with open arms. "I hope there *is* a return to melody," he says. "I think Coldplay kind of opened up the doors for newer melodic bands. I think we could certainly use more of it." (JS)

B prepared

The B-Movies • With the James T. Kirks and No Verdict • The Sharktank • Fri, June 4 (all-ages, open house from 6 to 9pm, show at 9pm) The Sharktank, Edmonton's only full-time all-ages venue, is expanding

Friday 4th June
The Couch Addiction
with Teenage Surf Invasion & Panik Attak
PHATTOE
CD RELEASE PARTY
WITH PORTAL
SATURDAY JUNE 5TH
421.0992
Seedy's
10314-104 ST
THURSDAY JUNE 10TH
DOWN EAST DAY
with special guest
(we don't even know who it is)
Friday June 11th
Marble Engine and Aerocar Model Four
next fest
Feat: Kris Demeanor, Patsy Blue Croff and Chantal Vitalis
MAD NIF.
52N 13E
DJ Miss Mannered
Learning to Hunt
Every Wednesday
HOT CHICKS HOTTER WAX

its platform to the visual arts. Don't worry, kiddies—they'll still be bringing in local and touring bands to jump around and go nuts to, but now they're opening the Fresh Bait gallery upstairs. To mark this auspicious occasion, there'll be an open house featuring the art of Ashley Andell, and once it's done, the B-Movies and friends will be rocking it up downstairs.

The four-piece hillbilly punk band formed last year out of a mutual appreciation for the cheesy things in life, like '70s kung-fu movies and giant rubber monster flicks from the '50s. Guitarist/singer San Quentin says the band definitely loves movies and may eventually incorporate some reels in the background of their shows, but for now the focus is all on the music. In fact, once they decided on their name, songs about werewolves and aliens just started pouring out of them. "It's kinda funny," Quentin says, "'cause the name actually gave us more ideas for the music."

They've been furiously writing new material in their jam space, stepping out just long enough to deliver their creations to eager fans. Their three-song demo is an enticing teaser of what they have in store for the future. "There's a lot of psychobilly and rockabilly influence," Quentin says, "but there's a lot of other stuff too. There's a little surf in there and there's also a lot of metal, y'know, and a lot of punk rock. So we mix it all up. We all kinda butt heads musically, which is part of the reason it's such a clash of different styles."

While Quentin has a hankering for old-time country—a taste that comes across in their rollicking twang—one member is a dedicated headbanger and bassist Jim Atomic lets his love of bottom-heavy funk trickle out. "[Atomic] is a monster on the bass," Quentin says. "He really likes to slap the hell outta that thing." (PD)



Burn the 8 Track • With Field Day • Seedy's • Sun, May 27 • reVUE Winnipeg's Burn the 8 Track made their first trip to Edmonton last week to mark the release of *The Ocean*. The previous incarnation Gin Smiley were no strangers to this town and they used to have quite a following here. Unfortunately, most of them stayed home for the Sunday show and missed the band's impressive reintroduction. Singer Derek Kun unleashed his explosive vibes on the sparse crowd while delivering a hot set of melodic anthemic hitting power pop. After opening for heavy hitters like Sum 41 and Good Riddance, the quality of the band's material launch their boys into the stratosphere (or at least much larger stages) where it has made the rounds. Unfortunately, the rust of a four-year hiatus was still clinging to Calgary's Field Day. Their emotional pop/punk tunes, once cutting-edge, felt somehow dated next to Burn the 8 Track's fresh new sound. (PD)

Phattoe dancing

Phattoe • With Portal • Seedy's • Sat, June 5 Some metal guys never grow up. Take a walk through any local rehearsal space, and the joint will be crammed full of long-haired dudes smoking weed, drinking beer and rocking out in small porn-adorned rooms to the heaviest metal possible. While he still considers himself a huge metal fan, when it came time for Chad Romphf to put together a new group, he wanted to do something a little less genre-bound.

The result? Calgary-based rockers Phattoe, who formed out of the ashes of Cowtown metal staples Ripcase and Defect. "Some of us wanted to go heavier and some of us wanted to do something a little funkier and more experimental," says Romphf down the line from his Calgary pad. "We thought we'd do something that could get the ladies out shaking their booties."

So far, the project's expanded sonic palette has given Romphf and his pals access to an entirely new audience, an audience that he says would have never has given his old bands a chance. "We played at the Lilac festival here in Calgary," he says, "and we had 50-year-old women dancing to our songs. When you play in a metal band, you really stick to one fanbase. Now, my parents can listen to our CD."

Okay, while extending your demographic is always a good strategy, having one's parents digging on your music isn't always a good thing; or maybe Romphf is just getting old. Not so, he says. "I think the stuff we're doing now is a lot more challenging—with metal, it's just about being heavy hitters, but with Phattoe, it's about being tricky and intricate."

The band's Edmonton show not only marks the release of their sophomore CD *So Good*, but it also kicks off an 11-date tour, which will take them to Ontario and back. Come out and show 'em you care. (JS)

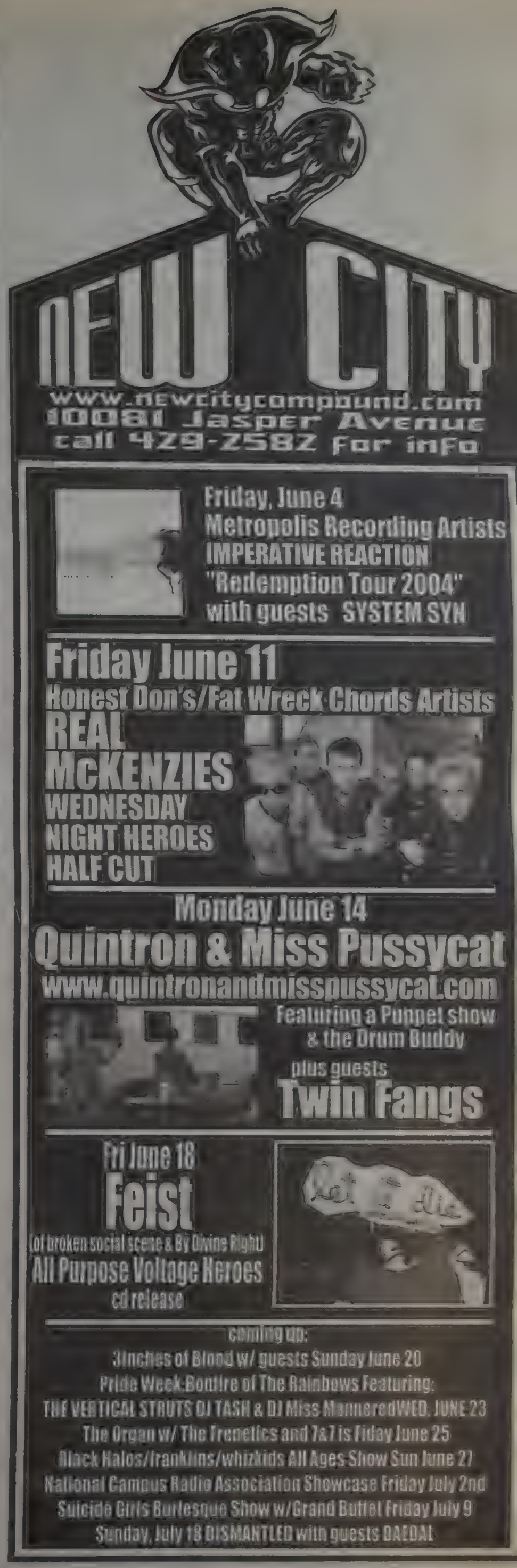
Phi in the ointment

The Phi Effect • CD Release Party with Superseed, Redline and Victory • Sidetrack Café • Sat, June 5 A "phi effect" is an optical illusion that dupes your brain into seeing motion when there really isn't any. Local rockers the Phi Effect have created far more than an illusion of motion since forming at the end of 2002. The foursome were only together for a few weeks when they played their first show and they recorded a demo within three months.

Now, after gracing numerous stages around Alberta for the last two years, they're finally releasing their debut album, *Our Motion Through Her Eyes*. After playing around with semi-serious bands for a few years, guitarist Mike Thordarson says it was time to get serious. "When we got together in this," he says, "it was just like, 'All right, no fucking around. Just get our shit together and start gigging and start recording.'"

Unfortunately, in their haste to get ahead, they may have done themselves some harm by recording a substandard demo. "Everything we recorded previous to this," Thordarson says, "we were pretty much embarrassed of because it just wasn't turning out right and we weren't putting the time, effort and energy into it. It actually took us a long time to realize that nothing was going to go any better until we got something better recorded. It's hard to say you're serious when you're toting around a terrible demo. Anyone who's serious is gonna at least invest some money into doing something at least semi-proper."

Our Motion Through Her Eyes will dispel any notions that the band isn't taking things seriously. All the bed tracks were recorded in a basement studio owned by bassist Trevor Irvine's brother, the mixing was done at the Hive by Matt Meeboer and the album was mastered at Blackbox Studios by Steve McGonigle. It shows a young band rapidly maturing into a strong musical unit and their well-crafted rock tunes should help the band keep moving forward. As Thordarson says, "What you did wrong last time, just don't do again and you should be at least progressing." (PD)



TOP

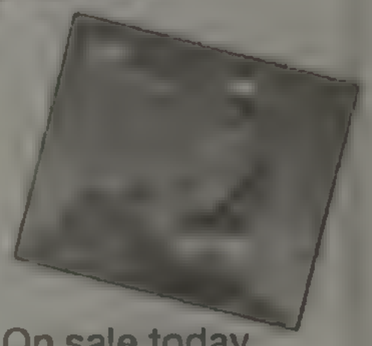
Megatunes

Your Music Destination

FOR THE WEEK ENDING JUNE 3, 2004

1. Modest Mouse – Good News For People Who Love Bad News (epic)
2. Hayden – Elk Lake Serenade (hardwood)
3. Skinny Puppy – The Greater Wrong Of The Right (synthetic symphony)
4. Angelique Kidjo – Oyaya! (columbia)
5. Various – Rock Against Bush (fat)
6. Sarah Harmer – All Of Our Names (universal)
7. The Wailin Jenny's – 40 Days (jericho beach)
8. Loretta Lynn – Van Lear Rose (interscope)
9. The Beta Band – Heroes To Zeros (emi)
10. Franz Ferdinand – Franz Ferdinand (domino)
11. Morrissey – You Are The Quarry (sanctuary)
12. Gift Of Gab – 4th Dimensional Rocketships (quannum)
13. Blackie & The Rodeo Kings – Bark (true north)
14. Carolyn Mark – The Pros & Cons Of Collaboration (mint)
15. Harry Manx – West Eats Meet (dog my cat)
16. Toots & The Maytals – True Love (v2)
17. Radiohead – Com Lag (parlophone)
18. Los Lobos – The Ride (hollywood)
19. Otis Taylor – Double V (telarc)
20. Patty Griffin – Impossible Dream (ato)
21. Misery Signals – Of Malice And The Magnum Heart (ferret)
22. Eric Bibb, Rory Block & Maria Muldaur – Sisters & Brothers (telarc)
23. Mae Moore & Lester Quitzau – Oh My! (plant & garden)
24. Nekromantix – Dead Girls Don't Cry (hellcat)
25. Scatter The Ashes – Scatter The Ashes (epitaph)
26. The Pixies – Wave Of Mutilation:The Best Of (4ad)
27. TV On The Radio – Desperate Youth, Blood Thirsty Babes (touch & go)
28. The Postal Service – Give up (sub pop)
29. Eric Clapton – Me & Mr. Johnson (reprise)
30. Living Legends – Creative Differences (legendary)

GURF MORLIX
CUT N' SHOOT



On his third outing, guitarist and producer Gurf Morlix shifts gears with a cranking clatter. While his previous recordings were saturated with loud and greasy guitars and killer bluesy riffs this is more of a straight up country album.
Everybody thinks it's great.

On sale today

10355 Whyte Ave. Shop online at megatunes.com 434-6342



MUSIC WEEKLY

YOUR GUIDE TO LIVE MUSIC IN EDMONTON

Fax your free listings to 426-2889 or e-mail them to listings@vue ab.ca Deadline is Friday at 3pm

THU
LIVE MUSIC

ATLANTIC TRAP AND GILL Jimmy Whiffen

BLUES ON WHYTE JW Jones Blues Band

CASINO (YELLOWHEAD) Naughty Divas (pop/country)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

COOK COUNTY SALOON Battle of the Bands: The Cassanova Playboys, Flood, Anyone Everyone; 9pm; no cover

DUSTER'S PUB Jam hosted by Brian Petch

FOUR ROOMS James Carson

J.J.'S Open stage with cover band

J AND R BAR AND GRILL Open stage with the Poster Boys (pop/rock); 8:30pm-12:30am

KINGSWAY PUB Time Harm

LIONSHEAD PUB Todd Reynolds

NAKED CYBER CAFÉ Open stage

RED'S Strip Down: Farsighted, Politic Live, Toxin, Green Light Go, Cellar Door, Resonance, Pozebon; 6pm (door), 7pm (show); $4

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Richard Blais

SIDETRACK CAFÉ Despistado, The Statistics, No Hands; 8pm; $8 (door)

SUGARBOWL Petunia, 9:30pm; $5

TIMMS CENTRE FOR THE ARTS *An Evening of Music* Presented by the Boyle McCauley Health Centre, featuring Christian Mena, the North Country Ramblers, Oran Choir, Charlie Austin (piano), 6.30pm (reception, silent auction), 7:30-10:30pm (show), $40; tickets available at 422-7333 ext. 206

URBAN LOUNGE Connor's Road no cover

CLASSICAL

CAFÉ SELECT Bonnie Gregory and Rob Taylor (Celtic harp and guitar); 6:30-9pm

CONVOCATION HALL *Evenings of Song* featuring Nuova singers and pianists; 7:8:30pm; $10 (adult)/$7.50 (student/senior); tickets available at TIX on the Square 420-1757

DJS

THE ARMOURY Lo Ball Night top 40

AZUCAR LATIN NIGHT CLUB Urban Nights: Elephant Man after concert party with DJ Touch it

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Thump: Intronica with the DDK Soundsystem

COWBOYS House with Ryan Wade and guests (patio)

ELEPHANT AND CASTLE ON WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE Freedom Fridays: house, Euro house, club anthems with The Peoples DJ

FILTHY McNASTY'S Shake Yo' Ass: with DJ Serial K

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

HALO Mod Club. Indie rock, new wave, '60s soul, Brit pop with DJs Blue Jay and Travy D

IRON HORSE Urban Dance Party with DJ Loose Cannon

THE JOINT Fresh Fridays

WHYTE Sleeman Method Thursdays: hip hop, downtempo with DJ Headspin

FILTHY McNASTY'S Punk Rock Bingo: with DJ S.W.A.G.

GAS PUMP Ladies Nite: Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

LONGRIDERS Hot Latin Nights, free dance lessons 8-9:30pm

NEW CITY LIKWID LOUNGE Rub-A-Dub Thursday: rock-steady, dub reggae with DJ Jeebus and the Operation Redication Sound System

NEW CITY SUBURBS Progress: electro/new wave with DJ Miss Mannered and guests

RATTLESNAKE SALOON DJ Butter

RENDEZVOUS Metal Night: with DJ McNasty

THE ROOST Rotating shows: Ladonna's Review, Sticky's open stage and the Weakest Link game with DJ Jazzy second and last Thursday; $1 (member)/$4 (non-member)

RUM Hip hop with Shortround and Echo

SAVOY Funk and downtempo with Ben Jamin

SIDETRACK CAFÉ Night Watch: With Russell Gragg

THE STANDARD Spin Thursdays: House with Nestor Delano, Tripswitch, Luke Morrison (Connected Fashion Series)

STARS NIGHTCLUB Thursday Slam: Jimijames and Deadly, Mista, Hellfiya, Sweetz, Atomatik, Jameel, Xu

VELVET LOUNGE Urban Substance: hip hop/R&B end of exams jam with Spincycle, Invinceable, J-Money, Sean B

YOUR APARTMENT Thursday Night Shake Down: Motown, northern soul, funk, '60s pop with DJs Travyd and Alex Zwoll

FRI
LIVE MUSIC

A STARS Upper Room: Shauna's BP **Main Room:** Friday Beatz: Dusty Grooves, Johnny Five, Quinn the Eskimo and Villain

ATLANTIC TRAP AND GILL Chuck Rose

AZUCAR LATIN NIGHT CLUB Orquesta Energia Band with DJ Papi

BLUES ON WHYTE JW Jones Blues Band

CASINO (EDMONTON) Stars Tonight (legends tribute show)

CASINO (YELLOWHEAD) Naughty Divas (pop/country)

CHANCE RESTAURANT Andrew Glover Trio; 4-7pm

FATBOYZ Mr. Lucky (blues/roots), 9.30pm-1.30am, no cover

FESTIVAL PLACE Rubber Soul (Beatles tribute band); 7:30pm, $24 (cabaret)/$22 (theatre seating)

FOUR ROOMS Virchow's Triad

HONEST MUR'S Patsy Amico and Brian Gregg (folk/blues/country/original roots music)

J.J.'S Whyte Rhyno (rock)

JEFFREY'S CAFÉ AND WINE BAR Zappacosta (songs from his new CD); 8:30pm; $20

JOHN HAAR THEATRE Big Band concert, 7:30pm; $5

KINGSWAY PUB Kings (debut show)

LEGENDS PUB Mary Thomas Blues Band

LIONSHEAD PUB Todd Reynolds

PEPPERS Crush

POWER PLANT Stabilo, Turn Off the Stars, The Social Wire; no minors; 8:30pm (door); $7 (door)

RED'S The Ghetto Blasters, Mistaken Youth, Misguided Acrobat; 8pm (door), 10pm (show); $4

SEEDY'S The Couch Addiction, Teenage SurfINvasion, Pank Attak

SHARK TANK The B-Movies, No Verdict; 9-midnight; $7 (non-member)/$6 (member)

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Richard Blais

SIDETRACK CAFÉ Panurge, Girl Nobody, Sill, Mike Clark, 8pm; $7

URBAN LOUNGE Connor's Road; $5

VELVET LOUNGE Johnny Brown, Graham Guest Band (blues); 8pm (door), 9pm (show); $16 (member/$20 (guest); tickets available at TicketMaster 451-8000

ZENARI'S Charlie Austin Trio

CLASSICAL

WINSPEAR CENTRE *Five By Design:* The Robbins Pops Series presented by the Edmonton Symphony Orchestra; featuring David Hoyt (conductor); 8pm; ticket start at $25, student/senior discounts available; tickets available at Winspear box office 428-1414

DJS

THE ARMOURY Top 40/dance

BILLY BOB'S LOUNGE Big Mouth Entertainment

BOOTS Retro Disco: retro dance

BUDDY'S NIGHTCLUB Top 40 with DJ Arrowchaser

CAFÉ SELECT Funk and downtemp with DJs Tryptomene and Slacks

CALIENTE NIGHTCLUB with Invinceable, Q B. and guests

COWBOYS Ladies Night: top 40

CRYSTAL LOUNGE Illicite: industrial noise, neoclassical with Verlaag and Xerxes

DANTE'S WORLD PUB Powerhouse Fridays: dance and retro with Zack and Johnny Staub (Power 92); **Upstairs in the Skylounge:** soulful house music; over 23; dress code

DECADANCE Vital Fridays Drum 'n' bass with Degree, Phatcat, Dsnow, Matt Hatter Sim Pickins, Dreadnought Heed, Ghetto FX

DONNA'S Winston Roberts and guests

ELEPHANT AND CASTLE ON WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE Freedom Fridays: house, Euro house, club anthems with The Peoples DJ

FILTHY McNASTY'S Shake Yo' Ass: with DJ Serial K

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI DJ Jeff

HALO Mod Club. Indie rock, new wave, '60s soul, Brit pop with DJs Blue Jay and Travy D

IRON HORSE Urban Dance Party with DJ Loose Cannon

THE JOINT Fresh Fridays Urban by Urban Metropolis Sound Crew

MANHATTAN CLUB R&B Fridays: hip hop/R&B with DJ Mad Noise

NEWCASTLE PUB AND GRILL DJ Shawn Z

NEW CITY LIKWID LOUNGE Imperative Reaction (LA), System Syn, DJ Genocidex

ORLANDO'S II PUB AND GRILL Music with DJ Will Hill; 9pm

RATTLESNAKE SALOON DJ Butter

THE ROOST Upstairs: Euro Blitz: best new European music with DJ Outtawak, DJ Jazzy and male stripper; **Downstairs:** female stripper; $4 (member)/$6 (non-member)

ROXY ON WHYTE Babylon Fridays: retro/R&B/dance with DJ Extreme

SAVOY Eclectronica with DJs Bryana, Chris

SIDETRACK CAFÉ The Jay and Jay Show: With Jay Hannley and Smilin' Jay Willis

THE STANDARD Triple X Fridays: top 40/dance

STARS NIGHTCLUB Live music night with Brian

STONEHOUSE PUB Alternative, house, hip hop, top 40 with DJ Rage and DJ Weezle; 9pm

SUGARBOWL Listen: ambient/IDM/electronica by Ariel and Roel

V AFTERHOURS House/breakbeat with Tripswitch, Sureshock, MC Flopro, LP, Juicy, Dragon, Old Bitch

YOUR APARTMENT House with DJ Tomek

SAT
LIVE MUSIC

A STARS Upper Room: Rites of the Degrinolade, Dead Toll Rising **Main Room:** Dead Jesus (CD release party); 9pm (door), 10pm (show)

ATLANTIC TRAP AND GILL Chuck Rose

BLACK DOG Hair of the Dog. 4-6pm

BLIND PIG PUB AND GRILL Open Stage; 3-9:30pm

BLUES ON WHYTE JW Jones Blues Band

CASINO (EDMONTON) Stars Tonight (legends tribute show)

CASINO (YELLOWHEAD) Naughty Divas (pop/country)

CAPITAL HILL PUB The Barry Campbell Band

DRUID Harpdog Brown; 3-7pm

J.J.'S Whyte Rhyno (rock)

JEFFREY'S CAFÉ AND WINE BAR Elsie Osbourne and Andrew Glover; 7:30pm; $5

KINGSWAY PUB Kings (debut show)

LEGENDS PUB Mary Thomas Blues Band

LIONSHEAD PUB Reynolds

O'BYRNE'S Chris Wynters and Scott Peters; 3-6pm;

THE OFFICE PUB Patsy Amico and Brian Gregg (folk/blues/country/original roots music); 9:30pm

PEPPERS Crush

RED'S Rake, Flood, Crossed, 8pm (door), 10pm (show); $4

SEEDY'S Phattoe (CD release party), Portal

SHERLOCK HOLMES (CAPILANO) Cal Collette

SHERLOCK HOLMES (DOWNTOWN) Tim Becker

SHERLOCK HOLMES (WEM) Richard Blais

SIDETRACK CAFÉ The Phl Effect (CD release party), Superseed, redline, Victory; 8pm; $5 (door)

URBAN LOUNGE Connor's Road; $5

YARDBIRD SUITE Texas Johnny Brown, Graham Guest Band (blues); 8pm (door), 9pm (show); $16 (member/$20 (guest); tickets available at TicketMaster 451-8000

CLASSICAL

CONVOCATION HALL *Ana and Artsong Showcases:* Part of the Canadian Vocal Arts Festival; 7:30pm

WINSPEAR CENTRE *Five By Design:* The Robbins Pops Series presented by the Edmonton Symphony Orchestra; featuring David Hoyt (conductor); 8pm; ticket start at $25, student/senior discounts available; tickets available at Winspear box office 428.1414

DJS

THE ARMOURY Top 40, dance

BACKROOM VODKA BAR Flava: hip hop with Shortround and Echo

BILLY BOB'S LOUNGE Big Mouth Entertainment

BLACK DOG FREEHOUSE Brendan's Sausage Party: obscure indie rock with DJ Ballhog

BOOTS Flashback Saturdays: retro dance, house with Derrick

BUDDY'S NIGHTCLUB Animal: dance with DJ Arrowchaser

CRISTAL LOUNGE Urban with Invinceable Bomb Squad and guests

DANTE'S WORLD PUB R&B, dance, and retro with Frank the Tank; **Upstairs in the Skylounge:** soulful house; over 23; dress code

DECADANCE Cybernaughtyka: Fetish cyborg/industrial theme; no minors; 7pm; $20 (adv), $25 (door)

DONNA Deep lounge house with Sam Pillar, Bryan Beca and guests

ELEPHANT AND CASTLE ON WHYTE DJ Headspin Live

ESCAPE ULTRA LOUNGE Evolution Saturdays: house, retro dance

FILTHY McNASTY'S Shake Yo' Ass: with DJ D-Lusion

THE FOX Top 40 retro dance music

GAS PUMP Top 40/dance with DJ Christian

GUILTY MARTINI Housegroove with DJ Sunny

IRON HORSE Urban dance party with DJ 420

THE JOINT Get a Nightlife: top 40/dance/urban

MANHATTAN CLUB Saturdays: top 40/dance

NEWCASTLE PUB AND GRILL DJ Shawn Z

NEW CITY SUBURBS Saturdays S.U.C.K.: punk/alt/pop/dance with Blue Jay and Nikrofeelya

ORLANDO'S II PUB AND GRILL Music with DJ Will Hill; 9pm

RATTLESNAKE SALOON DJ Butter

THE ROOST Upstairs: Monthly theme parties with DJ Jazzy; New music with DJ Dan and Mike; **Downstairs:** Retro music; $4 (member)/$6 (non-member)

SEAY ON WHYTE Saturday: dance/R&B, hip hop

with DJ Extreme

SAVOY Deep house with Winston Roberts

SIDETRACK CAFÉ Night Watch: Rock, roots and reggae with Mick Sleeper

STARS NIGHTCLUB Saturday Beatz with Dusty Grooves, Quinn the Eskimo and Villain

STONEHOUSE PUB Top 40 with DJ Clay

TONIC AFTER DARK Uncensored Saturdays: R&B, hip hop, old school with Urban Soundscape Vinyl Crew

TWILIGHT AFTERHOUSE House/trance with Eric Field, Travis Mateeson, DJ Kibon, Amadeus Ruff, Crunchee, Bia Daddy, STX, Jeff Hillis, Gryffin

V AFTERHOURS House/trance with Donovan, Juicy, Ryan Wade, Luke Morrison, Darcy Klein, Anthony Donohue

YOUR APARTMENT Nordic Foundations: DJ Dennis Zaz and Rackman Powers

SUN
LIVE MUSIC

A STARS Upper Room: Live with Enn

AZUCAR LATIN NIGHTCLUB Orquesta Energia Band with DJ Papi

BLACK DOG FREEHOUSE Reclaim (alt jazz); 9pm-midnight; no cover

BLIND PIG PUB AND GRILL The Rusty Reed Band; 7:30-11:30pm; no cover

CAPITAL HILL PUB The Barry Campbell Band

CARGO AND JAMES TEA SHOPPE Open stage with Bob Robichaud; 7-10pm

ECCO PUB Open jam session hosted by Imaginary Friend (blues, roots); 4-8pm

FOUR ROOMS Virchow's Triad; 7:30pm

O BYRNE'S Joe Bird's Irie Jam; 9:30pm

ROSEBOWL Jam with Mike McDonald; 10pm

SIDETRACK CAFÉ Under the Covers Sundays: Disgrace the Retroman DJ Dudeman; 9pm; $5

MON
LIVE MUSIC

BLUES ON WHYTE Blue Mondays: Jam with Tim Lee and the Revelators

L.B.'S PUB Open stage with Randy Martin; 9pm-2am

LIONSHEAD PUB Tony Dizon

SHERLOCK HOLMES (CAPILANO) Dave Hiebert

SHERLOCK HOLMES (DOWNTOWN) Brian Tommy O'Callahan

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ Open stage with Ben Spencer

DJS

DUSTER'S DJ Dan

FILTHY McNASTY'S Metal Mondays: with DJ S.W.A.G.

DJS

CAFÉ SELECT Spilt Milk

CALIENTE NIGHTCLUB Ladies Night: urban with DJ Invinceable

DECADANCE Worship Sundays: mixed with Big Daddy, DTDR and guests; 10am-close

HALO House

MANHATTAN CLUB Industry Sundays: top 40, dance/R&B

NEW CITY LIKWID LOUNGE Atmosphere: funk, rare groove, hip hop with DJ Cool Curt

THE ROOST Betty Ford Hangover Clinic Show Beer Bash: every long weekend with DJ Jazzy; $2

SAVOY French Pop: mixed with Deja DJ

STARS NIGHTCLUB Captain Abdul's Hip Hop Competition: Hosted by Captain Abdul, includes Weys, Fatty Jones, Mama Rapper, Naked Truth, Oozeela, Jackmode Squad, Flip da Script and more; 8:30pm (door), 9:30pm (show); 445-2323

SUGARBOWL Multipurpose: Eclectic electronic hosted by Prosper and Eli with guests

TUE
LIVE MUSIC

DRUID Open stage with Chris Wynters

LEGENDS PUB Open jam hosted by Gary Thomas

LIONSHEAD PUB Tony Dizon

O'BYRNE'S Celtic night with Shannon Johnson and friends; 9:30pm

PEPPERS Darryl Meyer Quartet open stage (R&B, blues, jazz)

SHERLOCK HOLMES (CAPILANO) Dave Hiebert

SHERLOCK HOLMES (DOWNTOWN) Brian Tommy O'Callahan

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ Liquor, Lads and Dischord, Matt Allen, Ben Spencer, Paul Bellows, Brad Amundson; 8pm; $5 (door)

CLASSICAL

CONVOCATION HALL *Evenings of Song:* featuring Nuova singers and pianists; 7-8:30pm; $10 (adult)/$7.50 (student/senior); tickets available at TIX on the Square 420-1757

WINSPEAR CENTRE *Must Be Mozart:* The Edmonton Symphony Orchestra featuring Richard Buckley (conductor); 7pm; $20-$55, student/senior discounts available tickets available at Winspear Centre box office 428-1414

DJS

BILLY BOB'S LOUNGE Karaoke and DJ Tues with Run Riot Professional Music Productions

BLACK DOG FREEHOUSE Viva: with DJ Sean

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

CALIENTE NIGHTCLUB Basement Tuesdays: hip hop/R&B/reggae/dancehall with Bomb Squad, DJ Invinceable, Q.B

DECADANCE Too Cool for Tuesdays: Ambient, Trip hop, goa and glitch with Galatea, Bitstream and guests

DUSTER'S DJ "Name a Tune" Dan

ESCAPE ULTRA LOUNGE DJ Tiesto (Hol), Cary Chang

FILTHY McNASTY'S Twisted Trivia: with DJ Whit-Ford

GAS PUMP Karaoke contest with DJ Gord

NEW CITY SUBURBS Resurrektion: industrial/EBM/electro/goth with Nik Rofeelya

THE ROOST Hot Butt Contest: with DJ Janny; 8-midnight; $1 (member)/$4 (non-member)

SEEDY'S Tuesday Nights with DJ Miss Mannered

SIDETRACK CAFÉ Night Watch: With DJ Whitey Houston (Lyle Bell)

WED
LIVE MUSIC

A STARS Upper Room: Fresh Beatz: Dusty Grooves, Johnny Five, Quinn the Eskimo and Villain **Main Room:** Tuffhouse· Reno and Mr. "O"

ATLANTIC TRAP AND GILL Open mic; 8pm

BLACK DOG FREEHOUSE Glitter Gulch: Dustin Cole; no cover

BLIND PIG PUB AND GRILL Wednesday night jams; 7-11pm

LIONSHEAD PUB Tony Dizon

O'BYRNE'S Chris Wynters and friends; 9:30pm

PLEASANTVIEW HALL Northern Bluegrass Circle Music Society bluegrass jam; 7:30pm

RED'S P.O.D., Blindside, Hazen Street, Lacuna Coil; all ages event; 7pm (door), 7:30pm (show); $27.50; tickets available at TicketMaster 451-8000, Megatunes

RIVERDALE COMMUNITY HALL Little Flower open stage hosted by Brian Gregg; 8pm

SHERLOCK HOLMES (Capilano) Dave Hiebert

SHERLOCK HOLMES (Downtown) Brian Tommy O'Callahan

SHERLOCK HOLMES (WEM) Tony Dizon

SIDETRACK CAFÉ Edmonton 2004 Independent Music Expo (CD release party); featuring Won 18 (hip hop), Rule of Nines, Screwtape Lewis, Parker's Lime, Anyone Everyone, Koan (rock), 800 Prospect (rock), Patti Emme, Marilyn Rose (country), Portal, Fosters And McGarvey, Aurora Copper, Tawmy, Dahlia Wakefield (pop/rock), Singing D (reggae); 8pm

DJS

BACKROOM VODKA BAR Wild Cherry: deep house/progressive/breaks with Tripswitch and guests

BLACK DOG FREEHOUSE Glitter Gulch: country, roots

BUDDY'S NIGHTCLUB Top 40 with DJ Stephan

FILTHY McNASTY'S Mix Tape Bar Star College Nite. with DJ Rock 'n+ Rogers

GAS PUMP Karaoke contest with DJ Gord

LE GLOBE DJ Moreno

GUILTY MARTINI DJ Sunny

NEW CITY LIKWID LOUNGE New City Dolls: Glam, punk, metal with Skinny J, JJ Frenchy

THE ROOST Amateur Strip· Weena Luv, Sticky Vicky with DJ Alvaro; $1 (member)/$4 (non-member)

SIDETRACK CAFÉ Revolving Mystery with guest DJ

STARS NIGHTCLUB Appreciation Wednesdays: hip hop, R&B, reggae, soul with Reno and Mr "O"; 10pm (door)

YOUR APARTMENT Big Rock Indie Rock Night: indie rock with DJ Shouldbeinaband



THE URBAN LOUNGE
SOUTHSIDE'S BEST LIVE VENUE
WWW.URBANLOUNGE.NET
THURSDAY-SATURDAY JUNE 3-5
CONNORS ROAD
THURSDAY-SATURDAY JUNE 10-12
TAIL-SPIN
WEDNESDAY JUNE 16
SUBTERRANEANS
FREEBURN
FRIDAY-SATURDAY JUNE 18-19 FBI
KOKANEE WEDNESDAYS Kokanee $3.75 KOKANEE BOTTLES ENTER TO WIN A KOKANEE MOUNTAIN BIKE
MOLSON CANADIAN MOLSON CANADIAN TUESDAYS $3.75 CANADIAN BOTTLES
Urban Lounge 8111-105ST • 439-3388

COME SEE THE ROCK STARS OF SPORT...
HENRY
RAUL
TOTTI
PAULETA
BECKHAM
BALLACK
NEDVED
VAN NISTELROOY
EURO 2004 BEGINS JUNE 12
LIVE ON THE LARGER-THAN-LIFE PROJECTION SCREEN!
TEST YOUR SOCCER KNOWLEDGE WITH OUR EURO 2004 CONTEST. WIN GREAT PRIZES, INCLUDING TICKETS FOR UPCOMING STARLITE SHOWS.
THE VICTORY LOUNGE
10030 102 ST
(BASEMENT OF THE STARLITE ROOM)

VENUE GUIDE

A STARS 10545-82 Ave, 439-1422

THE ARMOURY 10310-85 Ave, 702-1800

ATLANTIC TRAP AND GILL 7704-104 St, 432-4611

AZUCAR LATIN NIGHT CLUB 11733-78 St, 479-[illegible]

BACKROOM VODKA BAR 10324-82 Ave, upstairs, 436-4418

BILLY BOB'S LOUNGE Continental Inn, 16625 Stony Plain Road, 484-7751

BLACK DOG FREEHOUSE 10425-82 Ave, 439-1082

THE BLIND PIG 32 St. Anne St, St. Albert, 418-6332

BLUES ON WHYTE 10329-82 Ave, 439-5058

BOOTS 10242-106 St, 423-5014

BUDD'S LOUNGE Grandin Mall, St. Albert, 458-3826

BUDDY'S NIGHTCLUB 11725B Jasper Ave, 488-6636

CAFÉ SELECT 10018-106 St, 428-1629

CALIENTE NIGHTCLUB 10815 Jasper Ave, 425-0850

CAPITAL HILL PUB 14203 Stony Plain Rd, 454-3063

CARGO AND JAMES TEA SHOPPE 10634-82 Ave, 433-8152

CASINO (EDMONTON) 7055 Argyll Rd, 463-9467

CASINO (YELLOWHEAD) 12464-153 St, 463-9467

CHANCE RESTAURANT 10150-101 St, 424-0400

CONVOCATION HALL U of A Campus, 420-1757/436-7932

COOK COUNTY SALOON 8010 Gateway Blvd, 432-2665

COWBOYS 10102-180 St, 481-8739

CRISTAL LOUNGE 10336 Jasper Ave, 426-7521

DANTE'S WORLD PUB 170 St, Stony Plain Road, 486-4448

DECADANCE 10018-105 St, 990-1792

DONNA 10177-99 St, 429-[illegible]

DRUID 11606 Jasper Ave, 45[illegible]

DUSTER'S 6402-118 Ave, 474-5554

ECCO PUB 9605-66 Ave, 435-5050

ELEPHANT AND CASTLE ON WHYTE 10314-82 Ave, 439-4545

ESCAPE ULTRA LOUNGE WEM, 489-1330

FATBOYZ 6104-104 St, 437-3633

FESTIVAL PLACE [illegible]

Way, Sherwood Park, 449-3378

FILTHY McNASTY'S 10511-82 Ave, 432-5224

FOUR ROOMS RESTAURANT (EDMONTON) Edmonton Centre, 102 Ave, Entrance, 426-4767

THE FOX 10125-109 St, 990-0680

GAS PUMP 10166-114 St, 488-4841

LE GLOBE 14921 Stony Plain Rd, 489-1022

GUILTY MARTINI 10338-81 Ave, 433-7183

HALO 10538 Jasper Ave, 423-HALO

HIGHEST MIKE'S 8937-82 Ave, 463-6397

IRON HORSE BISTRO Gateway Blvd, 438-1907

J.J.'S 13160-118 Ave, 489-7462

J AND R BAR AND GRILL 4003-106 St, 436-4403

JEFFREY'S CAFÉ AND WINE BAR 9640-142 St, [illegible]

JOHN HAAR THEATRE Grant MacEwan College, Centre for the Arts, 10045-156 St, 497-4364

THE JOINT WEM, 486-3013

L.B.'S 111-23 Akins Dr, St. Albert, 460-9100

LEGENDS 6104-172 St, 481-2786

LIONSHEAD PUB Coast Terrace Inn, 4440 Gateway Blvd, 431-5815

LONGRIDERS 11733-78 St, 479-7400

MANHATTAN CLUB 10345-105 St, 423-7884

NAKED CYBER CAFÉ 10354 Jasper Ave, 425-9730

NEWCASTLE PUB AND GRILL 6108-90 Ave, 490-1999

NEW CITY LIKWID LOUNGE 10081 Jasper Ave, 413-4578

NEW CITY SUBURBS 10081 Jasper Ave, downstairs, 413-4578

O'BYRNE'S 10616-82 Ave, 414-6766

THE OFFICE PUB [illegible] Ave, 490-5555

ORLANDO'S TEX MEX AND GRILL 13509-127 St, 918-0568

PEPPERS West Edmonton Shopping Centre, 111 Ave, 135 St, 451-8022

PLEASANTVIEW HALL 10860-57 Ave, 434-5997

POWER PLANT U of A Campus, 492-3101

RATTLESNAKE SALOON 9261-34 Ave, 438-8878

RED'S WEM Phase III, 481-[illegible]

RENDEZVOUS 10765-124 St, 444-1822

THE ROOST 10345-104 St, 426-3150

ROSEBOWL 10111-117 St, [illegible]

ROSSDALE HALL 10135-96 Ave, 429-3624

ROXY ON WHYTE 10544-82 Ave, 439-7699

RUM Phase II, WEM, 486-[illegible]

SAVOY 10401-82 Ave, 438-[illegible]

SEEDY'S 10314-104 St, 421-0992

SHARK TANK 10249-97 St, 231-9700

SHERLOCK HOLMES PUB Capilano Mall, 1136, 5004-98 Ave, 463-7788 • Rice Howard Way, 426-7784 • 10341-82 Ave, 433-9676 • Bourbon St (WEM), 444-1752

SIDETRACK CAFÉ 10333-112 St, 421-1326

THE STANDARD [illegible] St, 438-2582

STARS NIGHTCLUB [illegible] Floor, 10551-82 Ave, 432-7977

STONEHOUSE PUB [illegible] Jasper Ave, 420-0448

SUGARBOWL [illegible] Ave, 433-8369

TIMMS CENTRE FOR THE ARTS U of A Campus, 89 Ave, 112 St, 422-7333 ext. [illegible]

TONIC AFTER DARK [illegible] 62 Ave, 408-4686

URBAN LOUNGE [illegible] St, 439-3388

VELVET LOUNGE [illegible] 170 St, 930-4222

V AFTERHOURS [illegible] St, www.yafterhours.com

WAREHOUSE SUITE [illegible] 86 Ave, 432-0428

YOUR APARTMENT [illegible] 101 St, 433-3337

ZENARI'S 10117 101 St, 425-6151


Now pleased to feature
YAMAHA
electric and acoustic
guitars!
Long &
www.long-m
MON
DA
Coming to all Long &
from May 31st to Ju
6 months 0%
on selected brands, and gr
Apex HP60 semi-closed
back headphones
Combining professional quality and
comfort while providing clea
$21.00
Maestro
battery-operated
stand lamp
The new standard in reliable,
compact, easily adjusted
lighting for the aspiring or
professional
musician.
Alto SX2.0 professional
compressor / limiter /
expander
Featuring two channels of
compression, expansion and
on each channel for
truly stellar audio
$75.00
Digidesign M-Box
audio interface
regular or
factory bundle
A 2-channel USB audio
peripheral specifically
engineered to offer
you precision
sound in a
very small,
very portable
package.
10204-107th Avenue

McQuade

INSTRUMENTS

quade.com

STER

XS

quade locations

26th, 2004

nancing (OAC)

deals in every department.



WEEK TWO

June 21st to June 27th

GUITARS:

- [illegible]
- [illegible]
- [illegible]

Spinner and still champion

Tiësto's workaholic ways keep him on top of the international DJ heap

By DAVID STONE

A title like the World's Top DJ is a pretty subjective thing. Depending on who you talk to, that phrase could apply to anyone who's ever rocked a party with two turntables, a mixer and some records. But utter the name Tiësto, and you'll find few people who will disagree that he's certainly one of the most famous. (Plus, readers of the British magazine *DJ* awarded him the title of World's Top DJ for the second year in a row, leading a Dutch invasion of the annual Top 100 list that included fellow trance kings Armin Van Buuren and Ferry Corsten.) And while the likes of Paul Oakenfold have gone completely Hollywood, fellas like Tiësto have stuck to the circuit, putting their names and their music on the road with punishing schedules. And Tiësto must be doing something right, because that schedule never seems to let up.

In the last year, the Dutchman has dominated the festival circuit, crammed clubs across the world and sold out a stadium in his native Holland for a massive DJ show which was filmed and released on DVD as *Tiësto in Concert*. If you've seen it, then you'll understand the surreal vision of a man using nothing more than turntables, a mixer and a box of records—okay, and enough lighting, visuals and effects to put U2 to shame—rocking a stadium full of people. It's a flashing neon sign that DJ culture hasn't died; it's just been reinvented.

Perhaps Tiësto's appeal lies in his ability to create an exhilarating world with music. With his talent, he could probably make William Hung sound good, but he seems to have the good sense to avoid bending to commercialism. Tiësto creates things that *become* popular, as if he senses what people want, even if they don't know it yet.

His latest album, *Just Be*, isn't just a race through the latest trance sounds, though. Over the past year, Tiësto has also found his tastes expanding, and his DJ sets are reflecting that new attitude. Thus *Just Be* has its share of euphoric anthems—including a rousing version of Samuel Barber's "Adagio for Strings"—but

PREVUE TRANCE

there are brushes with techno and breakbeat along the way. "I think I have a much more global sound now, because of the touring," Tiësto explains. "Because of the clubs I've played at and the festivals I've played at and the people I've met, my sets have become more mature with different styles of music—it's just not trance, like I used to play. I prefer it like this—I think it's much fresher."

Don't mistake this as a wry commercial move for the DJ, a quest for an even wider audience than the one he has now. "I don't want to cross over or something," he says. "I just want to produce records for myself that I can play in my DJ sets. That's the most fulfilling thing for me. When I have enough of them, I can make an album, so people can have these tracks too. But basically I produce for myself. For six months I can have an exclusive song that no one else has, and that's special to me. I've created something special."

WITH A SCHEDULE so busy it defies the imagination, how did Tiësto ever find the time to record an album? He begins his answer with a chuckle. "Yeah," he says, "it was tough. The main difference between *Just Be* and *In My Memory* [Tiësto's debut album] was that with the last record, I sat down in the studio and set out to do a whole album. This one I did in the time between touring. Every time I had any spare time, I was making tracks."

Spacing out the work made life a lot easier on the Dutchman. "The album is sort of a best-of-Tiësto record, really," he adds. "These tracks are the best ones I've made in the last year."

Tiësto was never lacking for ideas when he came into the studio, either. "I always think about a track before I make it," he explains. "I write the ideas down when I'm on the road, so when I go into the studio, I know exactly what I want and what I'm going to make."

That piecemeal approach means *Just Be* is a much stronger reflection of what Tiësto is all about. "It's much closer to me as a DJ, I think," he says. "Parts of *In My Memory* were too far out from what I do as a DJ—only three or four tracks come close to what I would normally play. I feel more comfortable in this position, as a DJ who also produces, instead of being a producer who happens to be a DJ as well."

He's also not a singer, which is

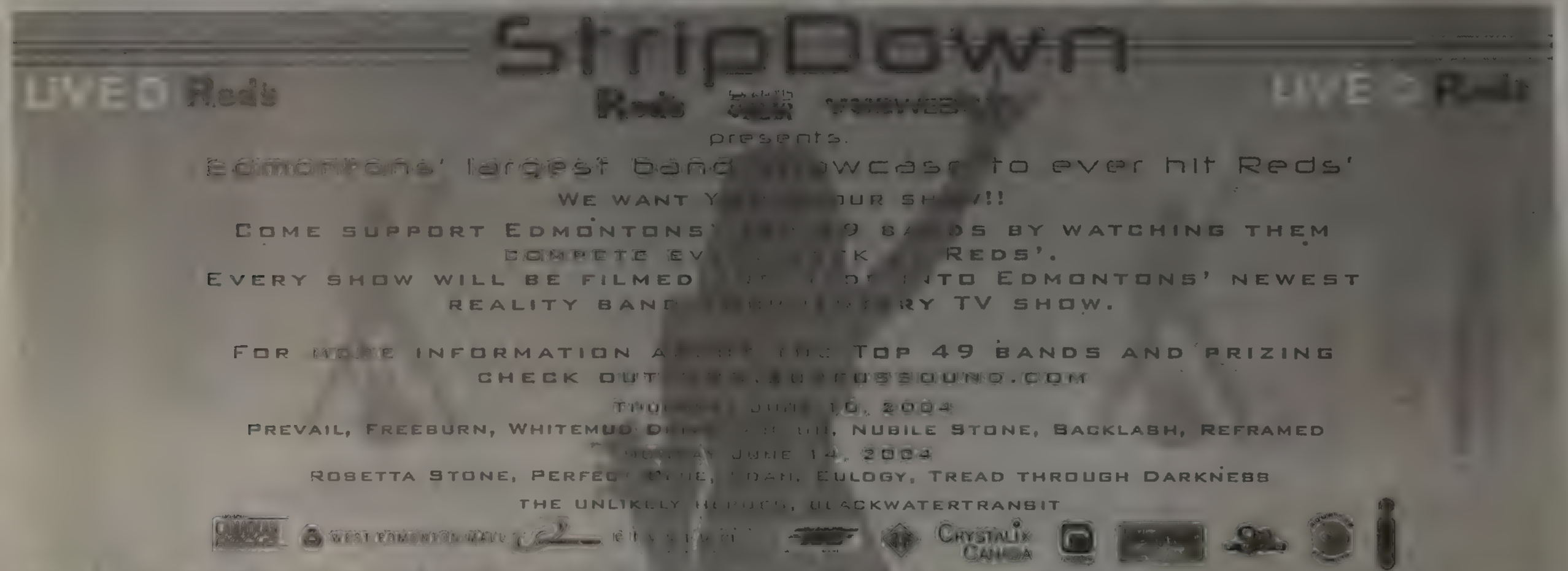


why *Just Be* includes vocal contributions from longtime collaborator Kristy Hawkshaw and American dance producer BT, who sings on the album's first single, "Love Comes Again." Recruiting BT wasn't difficult. He and Tiësto are both signed to Nettwerk Records, and BT was seeking out remixers for tracks from his *Emotional Technology* album. In a classic case of the barter system at work, Tiësto agreed to remix BT's single "The Force of Gravity" in exchange for a vocal track on *Just Be*. "It's not usual to have that happen in this business," Tiësto explains. "It's a nice way of trading, and you both get something out of it. You see it happen in hip-hop all the time, as well. That's just the way it works."

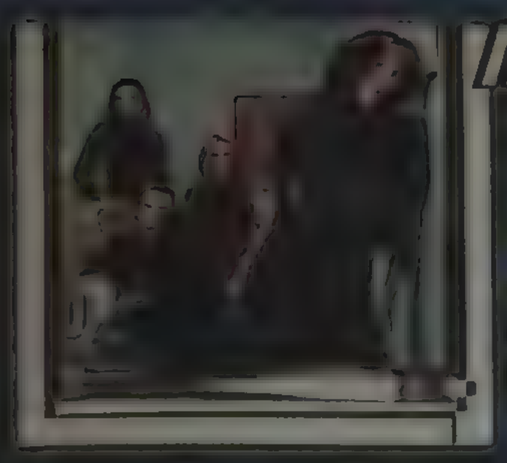
Ultimately, Tiësto would like to see his music enjoyed all over the world, which means continuing to tour and exploring new territories. Last month, he was the first big-name DJ since Paul Oakenfold to venture into Pacific Rim countries like Vietnam and China, and next year he hopes to be able to take the *Tiësto in Concert* idea around the world.

Is Tiësto harbouring a secret desire to be not the world's top DJ, but a rock star? "Yeah, maybe," he laughs. "That might be nice."

DJ TIËSTO
With Cary Chang • Escape Ultra Lounge (WEM) • Tue, June 8 (9pm)



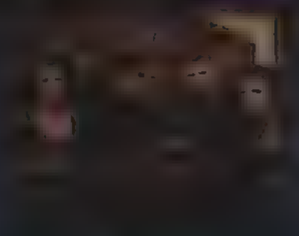
THE CORRS



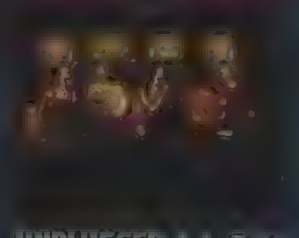
NEW

Featuring the new single "Summer Sunshine"

$14.99 CD

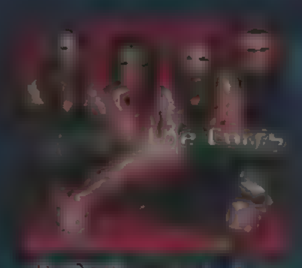


FORGIVEN, NOT FORGOTTEN $9.99 CD

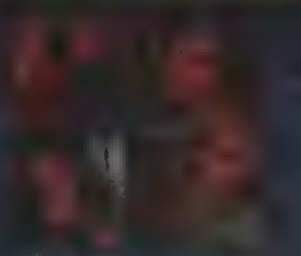


UNPLUGGED $10.99

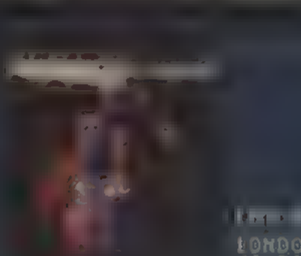
All Corrs titles now on sale!



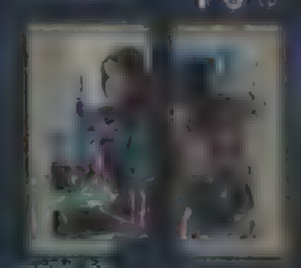
IN BLUE $10.99



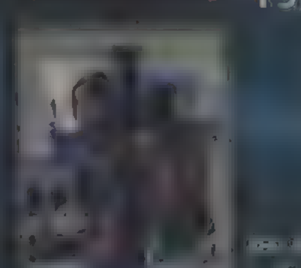
TALK ON CORNERS $10.99 CD



LONDON $13.99



BEST OF $10.99

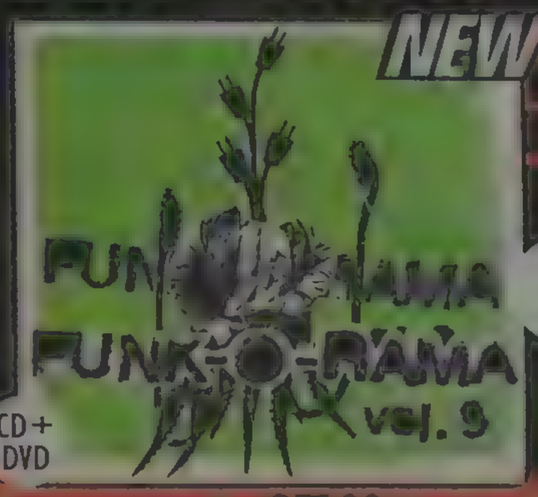


$13.99

FREE SAMPLER WITH PURCHASE!



THE FUTURE FREAKS ME OUT
- Various Artists (Epitaph CD Sampler)



FUNK-O-RAMA VOL. 9 $7.99
Various Artists

Includes a Bonus DVD!

AVAILABLE JUNE 8th!



BAD RELIGION $14.99 CD
- The Empire Strikes First

on the pulse.

Franz Ferdinand

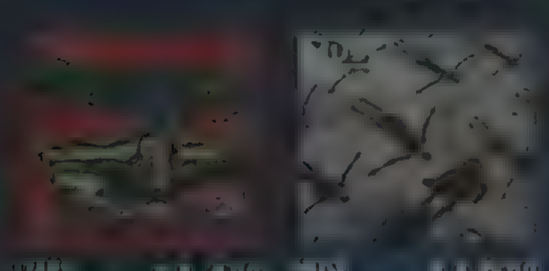


FRANZ FERDINAND $14.99 CD
Franz Ferdinand



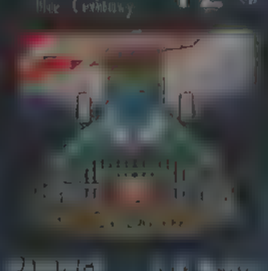


MODEST MOUSE $12.99
Good News for People Who Love



STROKES $14.99

THRILLS $10.99 CD



VON BONDIES $10.99 CD



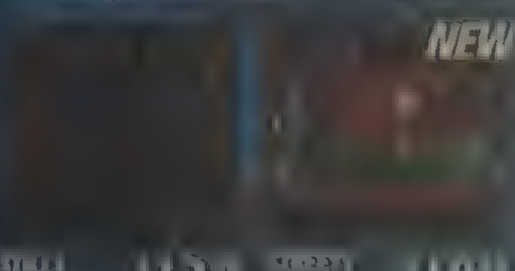
WALKMEN $10.99 CD



WHITESTRIPES $14.99 CD

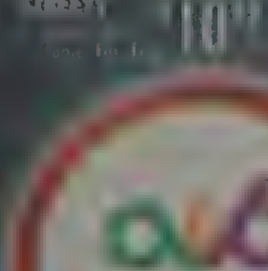


YEAH YEAH YEAHS $8.99 CD



NEW

$10.99 CD



$12.99 CD



$10.99 CD

$8.99 CD

$14.99 CD

$10.99 CD

$12.99 CD

$10.99 CD

$14.99 CD

$10.99 CD

$10.99 CD

$14.99 CD

$8.99 CD

$14.99 CD

$10.99 CD

$10.99 CD

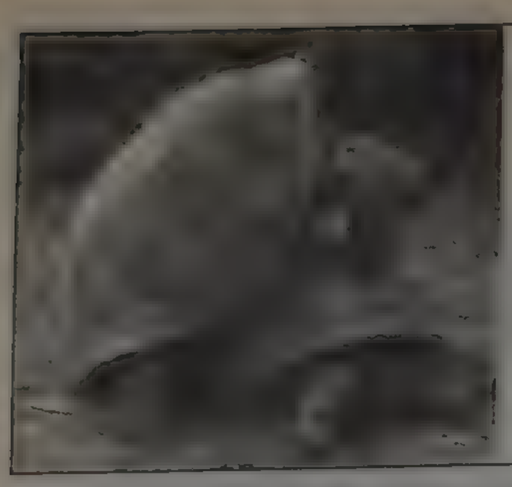
$10.99 CD

$14.99 CD

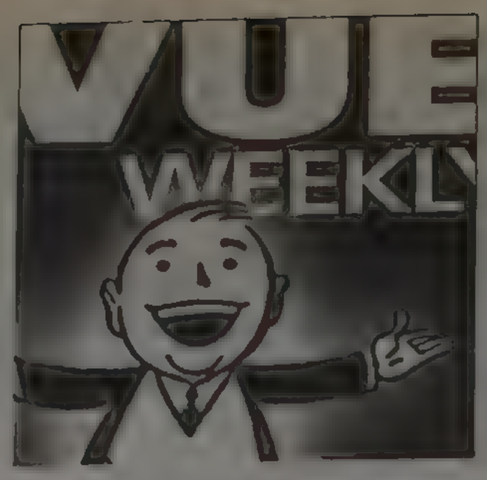
$8.99 CD

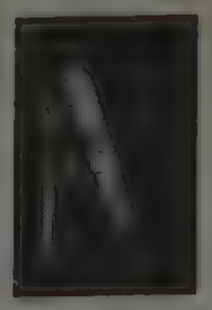
a&b sound

Downtown Edmonton: 10232 106th Street 424-6000 • Edmonton South: 3110 Calgary Trail South 433-6400 • Red Deer: 5239 53rd Avenue 340-0500


Problems??

Check out
alt.sex.column
every week
for answers





street vision

BY SEAN AUSTIN-JOYNER

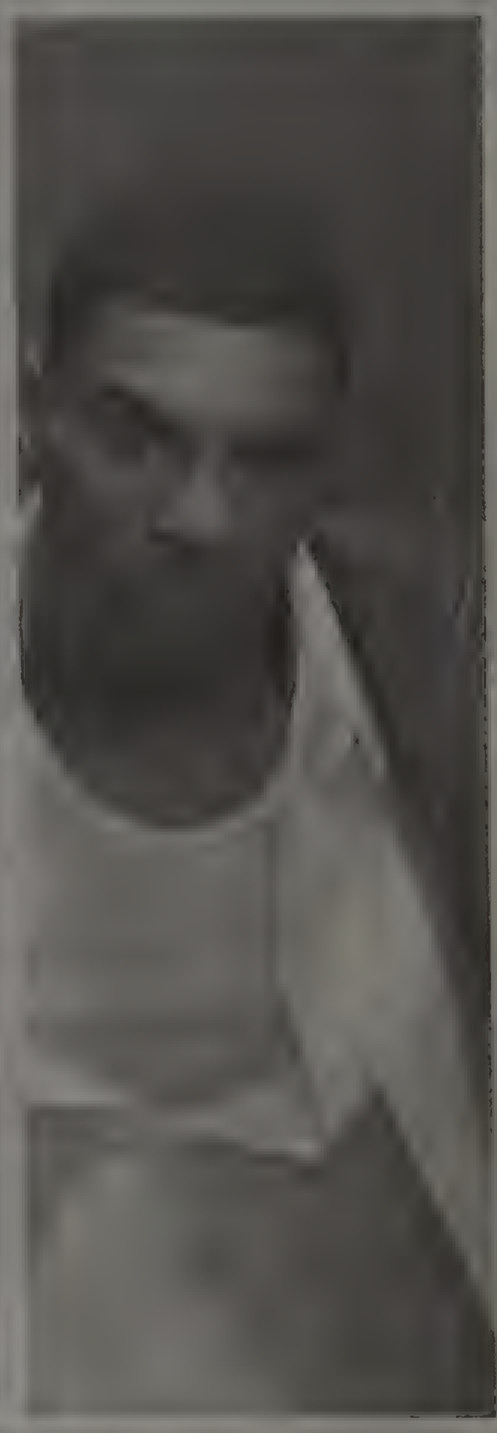
The Bachelor vs. the Elephant

Once again we're faced with a decision: on Thursday, July 10, two high-profile shows will make their way through Edmonton. Both are targeting the same audience, and both promise to be entertaining, each in their own unique way. And so the question becomes: do we want to visit the suburbs of the eastern U.S. or the sweaty dancehalls of Jamaica?

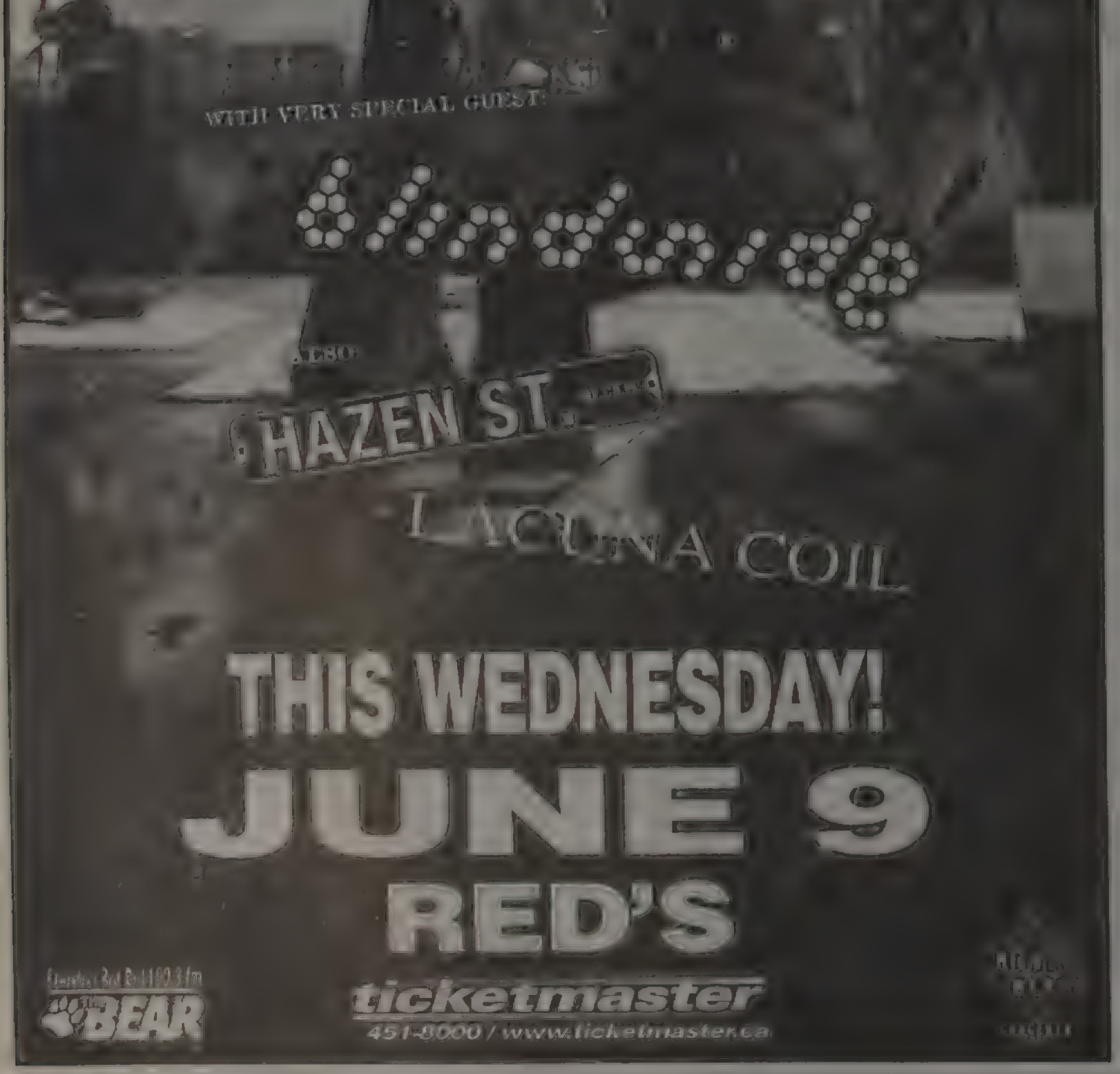
Definiti plunges once again into the urban genre when Washington D.C. pop/R&B crooner **Ginuwine** makes his way to the stage at Rum in West Edmonton Mall. Although he's best known for his connection to superproducers Timbaland and Missy Elliot, Ginuwine has four respectable solo albums under his belt. He never topped his 1996 #1 single "Pony," though—still a popular cool-down track in clubs around the globe, the single drove his debut album *The Bachelor* to worldwide sales of two million copies. Sales of his follow-up discs declined, however, and his last appearance in Edmonton was met with mixed-to-negative reviews. Still, Ginuwine still enjoys a reputation as a top-drawer live performer with his knockoff Michael Jackson delivery—let's just hope he remembers to zip up his pants before making his way to the stage this time around.

Part of the same tradition of previous crossover reggae heavy-hitters as Shaggy, Shabba Ranks, Patra, Sean Paul and Beenie Man, **Elephant Man** rides his current wave of popularity to the Agricom stage on the same night. The top-40 radio "discovery" will join Jamaican openers Kiprich and Roundhead as well as a slew of Edmonton rappers, DJs and singers. Contrary to popular belief, Elephant Man's not an overnight success. During his formative years with Scare Dem Crew, he solidified his reputation as a loose cannon—a tendency that eventually led to his departure from the group. Ele's debut solo release, *Comin' 4 You*, and its follow-up, *Log On*, established him as a rising force in the mainstream scene. His Agricom show is scheduled to start at 8 p.m. (But aren't most reggae fans only waking up at that time?) Expect him to perform his latest hits "Blasé," "Pon de River, Pon de Bank" and "Jook Gal," but also to draw upon his seemingly endless pool of early material.

So there you have it. David vs Goliath—the indie promoters versus the corporate juggernaut—the rising Jamaican star vs. the pop mainstay. I know exactly where *I'll* be that night: half-cut with a box of pizza by my side playing *Socom II* online. ●









The passing of the Christ

Dead Jesus resurrects their bloody death-metal sound on *Let Them Suffer*

By **PHIL DUPERRON**

Coupling bone-shaking death metal with a diabolically bloody stage show, Dead Jesus have been doing their part to keep kids off God since 1998. But guitarist Evilglen is quick to point out that despite their obvious anti-Christian imagery and message, they don't promote Satanism—or any religion, for that matter. "We just happen to pick on Christianity because we live in a Christian-based society," he says. "To be un-hypocritical, we're actually against the religion of Satanism also."

"I hate all religions equally," adds singer Org 666. "People just need something to believe in and because of that they go to church every Sunday or bow down everyday or whatever."

Org thinks people should think for themselves instead of putting their faith in the Bible, which he sees as just another mythological book. "If they put more trust and belief in themselves," he says, "then they'd probably go a lot farther in life."

For Evilglen, Dead Jesus's inverted crosses and demonic imagery are just par for the course when it comes to death metal, and while he takes their message pretty seriously, it's not as important as delivering a helluva show. "It'd be nice to live in a world without [religion]," he sighs, "but that's not gonna happen. I mean, everyone's got a right to do what they want to do and believe what they want to believe. We're not trying to force our views on anyone or anything. We're just saying this is where we're at—we play metal and if you want to come out to the show and have a good time, have a good time. You don't have to burn an inverted cross on your forehead to stand in the audience and have a good time."

Obviously, Dead Jesus's name alone is enough to incur the wrath of the religious right and they receive their fair share of hate mail. But what disturbs them more are the occasional fans who think they really are the devil incarnate and show up at their concerts expecting the band to lead them on some unholy crusade. "You get people who think we practice goat molestation and stuff," Evilglen says, "and they try to emulate that to a certain degree. They're freakier than us."

AND AS ANYONE who's ever seen a Dead Jesus show will attest, that's pretty damn freaky. Org 666—who once aspired to be a professional wrestler, training with Chris Jericho at the Hart wrestling camp—knows a thing or two about violent and bloody stage shows. He often smashes his head against his mic until his face runs red. To heighten the excitement even further, he'll grab a few oozing handfuls of animal guts. Although they once got banned from a bar in Winnipeg for dripping blood all over the monitors, anyone who steps up to the front at a Dead Jesus show knows what to expect—and when to duck.

A couple of years ago, Dead Jesus were serious contenders in the world of death metal, even going on tour with splatter kings Cannibal Corpse and Napalm Death. Unfortunately, lineup changes forced them onto the sidelines for a while, but with the impending release of their second album *Let Them Suffer*, they're ready to kick things back up a notch.

Suffer was recorded at Powersound Studio with engineer Phil Anderson, who ironically had just finished recorded a gospel album before welcoming them into the studio. As you can expect, *Let Them Suffer* has all the trappings of a killer death metal disc—pounding bass and drumlines, guttural vocals and the welcome addition of some fancy guitar solos and a few new twists as well. ("It's way more mature then what it was," says Org.)

In fact, with a coast-to-coast tour backing up Toronto's Infernal Majesty planned for this summer, it looks like Dead Jesus is poised for a second coming.

DEAD JESUS (CD RELEASE)
With Death Toll Rising and Rites of Thy Degringolade • Stars • Sat, June 5

PREVUE METAL



Binge and Panurge

West Coast folktronica duo gorges on the freedom of the modern recording studio

By JAMES ELFORD



They may not dress in robes and worship dark gods, but Daniel Byrne admits that playing in the band Panurge does bear a few similarities to belonging to a cult. After all, they both demand time and sacrifice... although Panurge requires fewer blood offerings.

"I'm sure if you asked our friends they'd agree we're a little cult," Byrne laughs. "It's like we eat, sleep and breathe Panurge. It can be pretty hard to divide yourself from it because it's not like a job that you would go to and leave—you think about it all the time. 'What's Panurge going to do today?' or whatever."

Ever since Byrne and guitarist/vocalist Chris Lovell decided to return to Vancouver to work on the band with Jon Schubert, Panurge has been a tightly controlled melding of pop songwriting and electronic production. The two had moved out of town—Byrne was living in Ireland, while Lovell was teaching in Calgary—when "Listen to Your Own," a song they had worked on together on a whim, started garnering some industry attention. They assembled the track on a computer with a $25 soundcard, and they used the same method to create their Web-only indie release *Erectangle*. Even when they received money from Nettwerk, the group still chose to build their own studio to record and produce their first major-label release, *Throw Down the Reins*, rather than take on a producer or any other third party who might interfere with their creative process.

"We've been interested in every facet of what Panurge is and does that it's sort of hard to give it away," Byrne says. "Maybe it's because we've been working together closely for so long that it feels [strange] bringing people in. It's like you'll act different when you're home with your family for Christmas than you will with anyone else. So we sort of feel that it's a family thing."

But the new album doesn't sound amateurish or slapped-together. The guitar heavy and '60s pop/folk-influenced melodies are blended with Byrne's beats with a careful emphasis on detail. The pair treats the studio as an instrument, creating a sound that many have compared to the Beta Band or Eels—the second if only for the vocals.

OF COURSE, strained attempts to describe their sound as being similar to other artists have confused and even irked the guys at Panurge—such as an article that made an out-of-the-blue comparison between them and Brian Eno. "I think I said I liked [Eno] in an article a while ago," Byrne says, "and then it got blown out of proportion. I mean, I don't even know him that well. Most of the comparisons seem to be the same over time, like maybe one person writes it and then someone else takes it, maybe they're lazy or something, and puts it in an article. Like sometimes it doesn't even make sense."

PREVUE POP

At least Byrne is willing to agree with me that Panurge straddles the line between the classic melodies and songwriting sense of '60s pop while reveling in the freedom of the last decade's advances in production technology. This blend is becoming more natural for them as they find themselves mixing with each other more and more as performers. "I remember the first song we did together," Byrne says. "I did all the drum programming, but nowadays everybody does a bit of everything and everybody sort of takes on multiple roles."

While Panurge may be growing artistically, Byrne and Lovell haven't managed to get out touring as much as they want—they still even hold down day jobs. But the new record might change all that, and they've brought in occasional member C.L. McLaughlin on a more regular basis as an extra guitarist to fill in the sound when they play live. No matter how many shows they do, however, Byrne says the band will keep going. "We're in it for the long run," he promises. "We all gave up what were going to do and decided to give Panurge a go. All of us have everything to lose because we don't do anything else—aside from day jobs. If we don't succeed, we try and try again." ◊

PANURGE
With Girl Nobody, Sill and Mike Clark • Sidetrack Café • Fri, June 4






THURSDAY | 10.06.04
DEFINITI PRESENTS //
GINUWINE
RUM JUNGLE > Edmonton
Phase 2, Upper Level
West Edmonton Mall
Opens > 8 pm
definiti
Rum

PH 429.1476
FREECLOUD
DOCTORED for SUPER SOUND SERIES
STEREOPHONIC
We Buy LPs CDs 45s Tapes
&
Pop culture Collectibles
New & Used Records
Tapes, CDs, Supplies
New Vinyl Imports
Classic Rock
Cool Jazz
Old School Punk
New Punk
Emo
Ska
Reggae
Classic R&B
Soul
Discount Special Ordering
Over 5000 LPs under $2.99!
10764 101 Street



classical notes

BY ALLISON KYDD

The choir next time

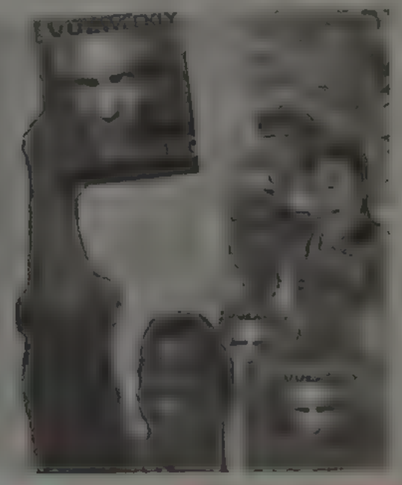
Some organizations are always coming up with good ideas. Take Opera Nuova, who are known mainly for putting on one production a year (*Amahl and the Night Visitors* at the end of December), but who now have jumped on the festival bandwagon with the **Vocal Arts Festival**, which continues until June 20.

This festival follows the pattern of many others—one pass which opens many doors, a chance to see famous personalities up close (in this case, vocal artists Wendy Nielsen, Theodore Baerg and Benjamin Butterfield and local instrumentalists like Tanya Prochazka and Martin Riseley) in intimate concerts spanning a range of repertoire. The big productions are *Abduction from the Seraglio* (June 17-18) and *Le Nozze di Gigolo* (June 20), while events like the Opera Enlightenment Lectures (June 6 and 13) promise to enlighten neophytes as well as regular opera fans.

Though not officially part of the Vocal Arts Festival, there's been much recent action on the choir front. In fact, if anyone wanted to prove Edmonton is a choir town, they could hold up last weekend as proof. There were appearances by the Cantilon Choirs, the Kokopelli Choir and Òran (made up of Kokopelli alumni), the Edmonton Junior Children's Choir and the Brailtones (guests of Kokopelli) and, of course, the Richard Eaton Singers.

It all began on Friday night at All Saints Cathedral. Pro Coro Canada wasn't singing as a choir, though choristers were well represented in the pews. The second in the choir's Recital Series kept the whole ensemble in mind while it highlighted sopranos Sonya Eagles and Catherine Kubash and alto Wendy Grønnestad in the Baroque stylings of Bach, Handel, Purcell, Lotti and Hotteterre.

The Cantilon Chamber Choir, one of a fleet of award-winning youth and adult choirs founded by conductor Heather Johnson, was reunited with the Richard Eaton Singers on Friday and Saturday. It was the season finale of the ESO Master's Series, a sampler of Richard Wagner's best known "musical dramas": *Lohengrin*, *Parsifal* and *Die Walküre*. Though the appearance and sound of the two choirs was pleasing, *Parsifal* is too heavy with virtue and symbolism to be easy entertainment. Duets by Nadine Secunde and Paul Frey were more exciting, though Frey didn't quite meet the challenge of his warrior princess. (These Brunhildes *can* be intimidating. Eh, Dr. Cooke?) For the familiar and very effective "Bridal Chorus" from *Lohengrin*, Richard Eaton choristers filed onstage, then wended their way off again to our hero's *Das susse Lied verhallt; wir sind allein* ("The sweet song fades; we are alone"). Veteran Wagner specialist Franz-Paul Decker showed taste and enthusiasm on the podium.



Cantilon's women's ensemble, Belle Canto, was back at the Winspear on Sunday evening. The choir has been invited to the 2004 Choir Olympics in Bremen, Germany, and will perform throughout Germany and the Czech Republic as well. Also preparing for an international tour this summer is Kokopelli, one of several choirs founded by educator Scott Leithead.

In case we have missed our niche, Pro Coro Canada offers a directory entitled *Edmonton Choirs 2004*, which proves there is a choir for everyone. The list is categorized by age and interest, includes the names of the conductors, audition periods, musical focus and contact persons and introduces a choir called A Joyful Noise, to appear in September, courtesy of Eva Bostrand's Storefront Studio. It's always difficult to be comprehensive, however, and a few names were missing from the directory: choirs such as the Madrigal Singers, Ensemble de la Rue, Vocal Alchemy and, especially notable in our current political climate, the Raging Grannies.





The extinguished gentlemen

Toronto's Turn Off the Stars brightens up the CanRock scene

BY JERED STUFFCO

When *Vue* rings up Andrew Walker, guitarist with Toronto's Turn Off the Stars, he's hunkered down in a seedy hotel somewhere in downtown Winnipeg. Last night, the band played a strip bar/live venue, and a hotel room was procured as part of the deal. By the sounds of it, though, maybe they should have swapped the room for a lapdance and crashed in the van. "The hotel is a pretty scummy place and the venue was pretty sketchy," chuckles Walker. "Last night, we couldn't load in our gear until eight o'clock because the strippers weren't done yet. The sound was good, though."

Crossing the country on a double bill with fellow melodic CanRock act Stabilo, the current tour is the Toronto band's third cross-Canadian jaunt in two years. And despite the current surroundings, Walker says that so far it's been their best outing yet. "This time, we're playing almost every night and the crowds have been pretty good," he offers optimistically. "We share the same type of demographic with Stabilo, so our fans have taken to them and vice versa."

Demographics aside, even with strong radio video support for the single "Please," Walker says attendance has been a little sparse at some stops. "Thunder Bay was brutal," he sighs candidly. "We're both up-and-coming bands, so it's hard to get a lot of people out in some places; that show was a little disheartening."

PREVUE ROCK

Disheartening? Such honesty is a rare thing in the music industry, where rock interviews tend to be little more than propaganda sessions aimed at puffing up a band's marketing profile, constructing an image and selling a product. Then again, the band's music also wears its heart on its sleeve. Emotional, impassioned and optimistic, the young quartet's EP *Everything Is OK* has drawn comparisons to drama kings like U2 and Coldplay—not always a good thing for a young indie band. "I don't think we get slagged for being honest, though," says Walker. "When you first start out, I think you do worry about being cool. Now we don't care if we're cool or not; we just want to write the songs we want to write and we try and be transparent on and offstage. If you're not, people are going see through it."

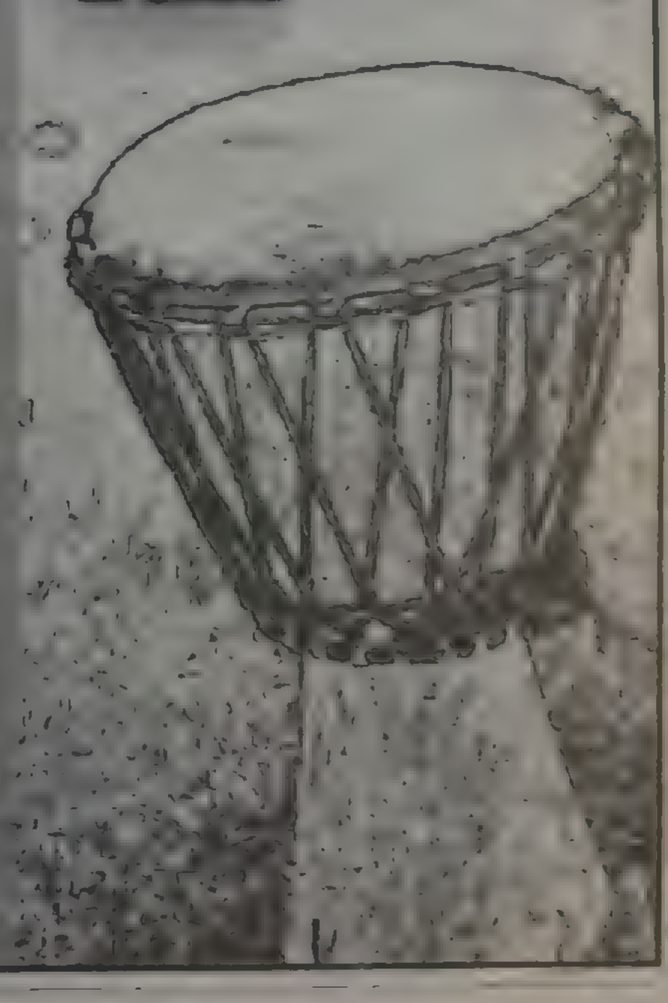
TRANSPARENT INDEED. Walker also speaks openly about his band's roots in the Christian rock scene—a subject that most groups (Coldplay and U2 included) dodge the way Mel Gibson avoids Aleister Crowley books. "We do have a strong faith," he says. "In some ways, I think it comes through in our lyrics, but we just write from our point of view. I think the ideas of faith and hope and even doubt are pretty universal. We're not trying to exclude anyone, but it is a positive message."

Still, don't call these guys the next Stryper. According to Walker, while the Church scene is large and lucrative, it's basically a massive glass bubble. Besides, preaching to the converted can be a little pointless. "It's funny," he says. "We've had some interest from some of the larger Christian labels, but once you get pigeonholed into that scene, it's tough to get out of it. No one hears about most of the bands in the Christian ministry. For us, it's about including everybody." V

TURN OFF THE STARS
With Stabilo • Powerplant (U of A) • Fri, June 4





North Country Fair
Joussard, Alberta
COUNTRY
Tickets available at:
Anne's Music (Slave Lake)
D n'R Furniture & TV (Fairview)
Radio Shack Music City (High Prairie)
Joussard Superett (Joussard)
Berni's country corner (Joussard)
Whistle Stop Pub (Jasper)
Grande Prairie Music (Grande Prarie)
Records To The Rafters (Red Deer)
Village Sound (Peace River)
Mile Zero News (Grimshaw)
Campbell's Music (Ft. McMurray)
North Star Video & Appliances (Valleyview)
CKRP Radio (Falher)
Blackbyrd Myoozik (Edmonton)
Earth's General Store (Edmonton)
Deluxe chartered bus from Edmonton $35 round trip
Joussard, AB
June 18-20, 2004
www.northcountryfair.ab.ca
Info. line (780) 988-3253
NO DOGS ALLOWED


a&b sound

top 10 cd's

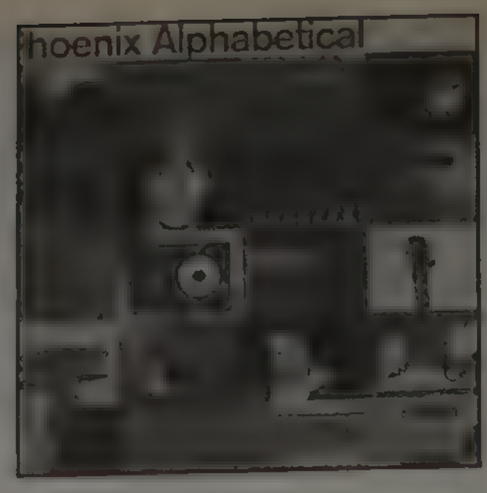
1) LAVIGNE, AVRIL
UNDER MY SKIN
2) SLIPKNOT VOL 3:
(THE SUBLIMINAL)
3) KRALL, DIANA
GIRL IN THE OTHER ROOM
4) MICHAEL, GEORGE
PATIENCE
5) MORISSETTE, ALANIS
SO-CALLED CHAOS
(ENHANCED CD)
6) EVERLAST
WHITE TRASH BEAUTIFUL
7) BLACK EYED PEAS
ELEPHUNK
8) THORNLEY
COME AGAIN
9) USHER
CONFESSIONS
10) METHOD MAN
TICAL 0: THE PREQUEL

top 10 dvds

1) LORD OF THE RINGS:
RETURN OF THE KING
(WIDESCREEN)
2) BUBBA HO-TEP
(SPECIAL EDITION)
3) BUFFY THE VAMPIRE
SLAYER: SEASON 3
4) BRAVEHEART (DVD)
5) LAST SAMURAI
(WIDESCREEN)
6) UNDERWORLD
(EXTENDED UNRATED)
7) FINDING NEMO (DVD)
8) GOOD, THE BAD
& THE UGLY
(COLLECTORS EDITION)
9) CLUB DREAD
10) MONSTERS, INC.

NEW SOUNDS







MCLUSKY
THE DIFFERENCE BETWEEN ME AND YOU IS THAT I'M NOT ON FIRE
(TOO PURE)

Mclusky is the world's best band at the moment because they make being angry so much fun. Their disdain for the world is so real you can taste it. Mclusky's songs aren't about globalization or far-off wars in far-off places, but things like bad opening bands, people who jump ahead of you in line and poor service in restaurants. If you cut off leadman Andy Falkous in traffic, he'd get you back in one of his songs, and that anger would be oh so real, man. If revenge is a dish that is best served cold, then the temperature in the Mclusky studio must be absolute zero.

So, it's no surprise that *The Difference Between Me and You*'s opening track "Without MSG I Am Nothing," sees Falkous bellowing "Everywhere I look, it's the Darkness!" (I've read other critics discuss how he's making a statement about depression—but with lines like "Don't teach him how to cook, that'd kill him," I think it's pretty obvious he's bitching about the anorexic singer from the world's most annoying band.) And it sets in motion another record that seems poised to pop up on all the year-end top 10 lists, just as the band's 2002 release *Mclusky Does Dallas* was all over the *Vue* best-of lists.

But Mclusky can temper the hard stuff with some inspired crossovers; "She Will Only Bring You Happiness" would almost be a beautiful pop song if it didn't finish with the refrain "Our old singer is a sex criminal," and "Forget About Him I'm Mint" is a ska fusion bit that pays homage to the Clash's *London Calling* era, except Mclusky sings about wanting to fly an X-Wing fighter as if the band were still bitter about being duped as children into believing that being a rebel fighter was a legitimate career choice. ★★★★★ —Steven Sandor

PHOENIX
ALPHABETICAL
(VIRGIN)

When Phoenix released *United* in the fall of 2000, absolutely nobody cared. Never mind that it was one of the best albums of the year and a post-postmodern classic that filtered the entire 1980s through a Parisian pair of 3-D glasses, while treating the kitsch with enough honesty, humour and pop genius to make the whole damn thing (to quote Robert Palmer) "simply irresistible." Four years later, the hipsters have finally latched onto the band's first album ("Um, we'd like to thank Sofia Coppola") and *les monsieurs* are back to get theirs with the fantastic *Alphabetical*. From the stark album jacket to the serious musicianship enclosed within, it's clear they've grown up a little, too: no robot vocals or metal-shredding guitar solos here. Not to worry, though, the tunes are still sexy and fun—think less *Miami Vice* and more *L.A Law*. Cuts like "Holdin' on Together," "Everything Is Everything" and "You Can't Blame It on Anybody" are perfect specimens of jazz pop revivalism, given the old 2004 update via some pretty serious ProTools chops. Imagine Donald Fagen and Dr. Dre making out on a white leather couch in the coke room of Trader Vic's. Tasty. ★★★★½ —Jered Stuffco

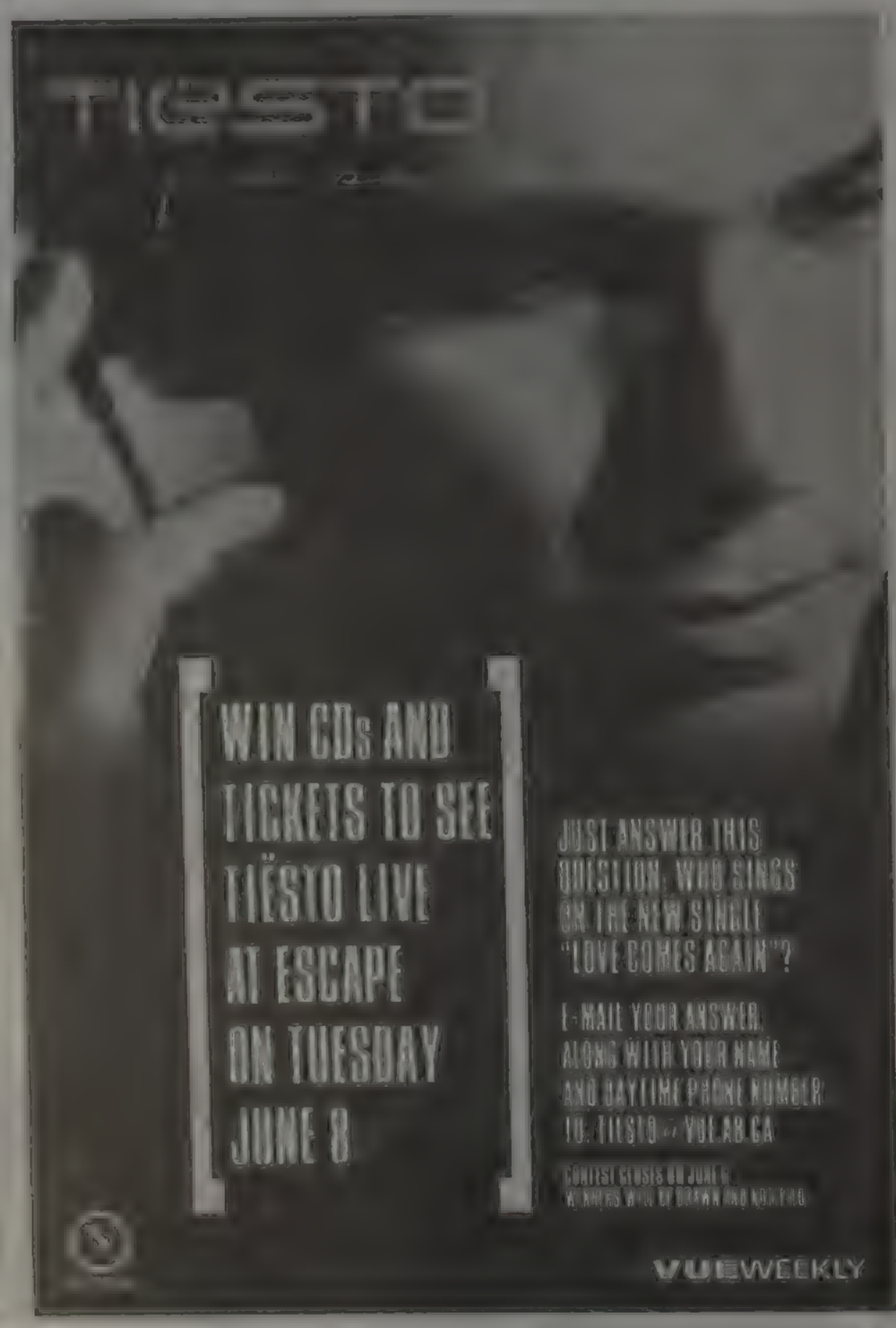
JOSEPH MALIK
AQUARIUS SONGS
(COMPOST)

An unexpected boost to the release of *Aquarius Songs* came when Tony Blair and the British Department of Culture invited Edinburgh's Joseph Malik to attend a reception at 10 Downing Street in London in recognition of Malik's contribution to the performing arts in Britain. The PM PR will hopefully help spread the word of Malik's soulful lyricism. From the downbeat "Aquarius Song" to the oddly uplifting and topical "Casualties of War," Malik's old-school soul voice carries an effortless depth. The live acoustic guitar version of "Race Relations" probably best showcases his innate vocal ability to carry a song.

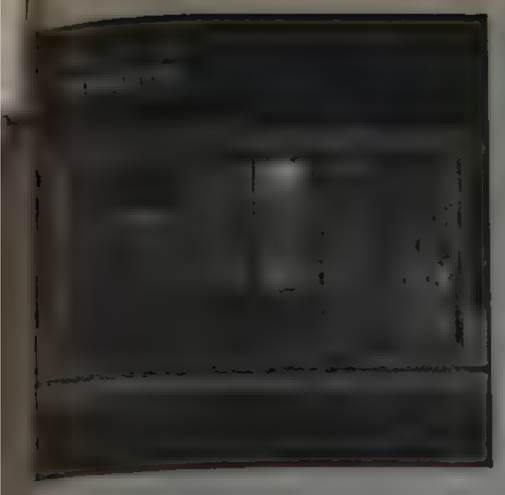
Complementing Malik's vocals is the production work of David Donnelly, who carefully shapes the arrangements around Malik's voice rather than just arbitrarily plopping down backdrop filler. A live Riviera vibe takes hold on "Diablo," where French accordion, staccato beat, strings and handclaps surround Malik's smooth and more soft-spoken vocals. A jazzier dancefloor tip is featured on the mesmerizing "Dream Dancer," whose production credited to Grand Unified. *Aquarius Songs* merits comparisons to greats like Miles Davis and Marvin Gaye—there's no end to Malik's esteemed company, it seems. ★★★★½ —Yuri Wuensch

THE STREETS
A GRAND DON'T COME FOR FREE
(LOCKED ON/WARNER)

When Mike Skinner leapt out of London's garage scene with his debut album, *Original Pirate Material*, he made the *Vice* set sit up and take notice—here was a rapper with whiny cadences not unlike the Beastie Boys, but the perspective and lan-











guage of a typical British lad. Aside from the stuttering beats, what made Skinner's name was his subject matter. Rather than boast, he told stories about living a stunted life—all pills, pot and booze, unsatisfying distractions for a bleak existence.

On his follow-up, Skinner takes his method and pushes it beyond the music—like a Beat poet, he pays no mind to the beats behind him, dropping the occasional chorus into the proceedings as if it were just an afterthought. It could have been a disaster, and *A Grand Don't Come for Free* isn't a record you can throw on at a party and play straight through. Taken in small doses, though, tracks like "It Was Supposed to Be So Easy" and "Wouldn't Have It Any Other Way" are entertaining glimpses into the futile race against boredom that many of us seem to be caught up in. Skinner is still a little too British to expect to gain widespread appeal on this side of the ocean, but we can still appreciate him for the off-kilter storyteller that he is. ★★★½ —Dave Johnston

MELISSA McCLELLAND
STRANDED IN SUBURBIA
(ORANGE)

You really want to like Melissa McClelland. She's a pretty Canadian gal who sings with guitar in hand about counting stars and picture postcards, but the fact is, she lacks a certain oomph. *Stranded in Suburbia,* her second album, is filled with nice little songs sung in her sweet menthol-cigarette-smoker voice and augmented by jangly electric guitars and the odd keyboard tinkling, but it just doesn't bring much to the singer/songwriter coffeetable.

Perhaps we should blame it on the production. An upbeat song like "White Lies" features McClelland's cute voice double-tracked on the chorus, but the angsty guitar riff sounds as if it were ripped off an Avril Lavigne track. McClelland excels on more organic tracks, such as "Rooftop," on which her lonely voice faces off against far-off acoustic guitar-plucking. Similarly, her folky, droning lyrics on "Factory" sound great against bluesy slide guitar licks.

Stranded features enough musical highlights to make even the most jaded listener think, "Good for her," but it nothing much more passionate than that. Maybe McClelland should take a hint from Neil Young and steer off the middle of the road and into a ditch; it's a rougher ride but she'll see more interesting people there. ★★★ —Chad Huculak

THE HELIO SEQUENCE
LOVE AND DISTANCE
(SUB POP)

In Greek mythology, Helios was the young god of the sun. Considering that this duo—which includes Modest Mouse drummer Benjamin Weikel—has issued a collection of warm, summery tunes, the band name is more than apt.

What's amazing is how both Weikel and partner Brandon Summers have made a lush pop record with only the two of them (with the exception of one farmed-out guitar part) working in the studio. Yes, much of the music's base depends on electronics, but the record's success comes from how the pair places those bleeps and bloops into a much wider musical vision. On "Harmonica Song" a harmonica takes the lead, while "Everyone Knows Everyone" blends electronic music with down-home country. Oh, and "Repeater" and "S.O.S." are simply great examples of summer pop music.

Modest Mouse fans might be a bit weirded-out by the accessibility of Weikel's side project, but they may soon find this one actually getting more time on the CD player than *Good News for People Who Love Bad News.* ★★★★ —Steven Sandor

live at reds

thursday june 3
strip down
tv pilot
politic live toxin bozeban
cellar door resonance
all ages
doors 6pm show 7pm $4 at door
for more info www.stripdown.ca

friday june 4
the ghetto blasters
mistaken youth
misguided acrobat
no minors
doors 8pm show 10pm free before 8pm
$4 after 8pm free with VIP card

saturday june 5
rake
flood / crisned
no minors
doors 8pm show 10pm free before 8pm
$4 after 8pm free with vip card

west edmonton mall 481-6427



QUICK SPINS

BY WHITEY AND T.B. PLAYER

This week's edition of Quick Spins is brought to you through the magic of Google's language translation tool, which interpreted all our reviews from English into Spanish and then back to English.

The Pretty Things
Come See Me (The Very Best of)
(Shout! Factory)
The pretty things were axes of essential fuel supplied balance beam R&B of the garage of the working class of Great Britain. They were eclipsadas by stateside massive of the success of Stones. Essential of the necklace that listened to hipsters and the exits of the burn also.

The Icarus Line
Penance Soiree
(V2)
The rumor is that these individuals been have prohibited of the state of Roofing tiles to tear a guitar considered of Vaughn of the ray of Stevie extinguished of a wall during the SXSW festival divides posteriora of some years. Well, that one is the loss of Texas then this album is visceral and inventive wedge completely of the rock and roll.

Juliana Hatfield
In Exile Deo
(Zoe)
Hatfield really comes in the own one here after some years from the dead time and retooling. The songs as they obtain and the dirty dog in line are simply of stupefaction, sense and brilliant, proving without a doubt that the tin more reserved of Lemonhead still ruge is absolutely impressive.

Various Artists
TRRSO Thank You
(Temporary Residence)
As much good unknown music quirky of bandage. The portions of guitars of the humming and/or the chimey, of rates of off-kilter and dynamic abound. Quite good and sweet enough to do that a grown man outcry.

Gene Simmons
•••hole
(Sanctuary)
Taking surely of the tastes of gene. It just cannot stop speaking of him. Its disc is covered with the pictures of the average naked women of all the ages, and half-veiled plenty of innuendoes. He is also, amazingly, not by halves bad. Gene handles to mix it for above absolutely well, even sending in a pitching his to old favourites admitted of the time the Beatles. Who knew?

Various Artists
The Best Beer Drinking Album in the World... Ever
(EMI)
I am not even safe what hell the title assumes to mean. What we have here is songs used in announcements of the beer or songs on drinking. If you watch the television for a pair of hours you you will hear anyway most of these songs. Not that I am safe that you would wish to.

Mouse clicks

Hip-hop producer Brian Burton enters legal grey area with *Grey Album*

By TIM PERLICH



Even though Brian Burton has been recording intriguing trip-hop soundscapes under the Pelican City alias while producing provocative left-field hiphop joints as Danger Mouse, no one seemed to take much notice of him until he created his *Grey Album* by grafting Jay-Z's rhymes from *The Black Album* onto tracks built from bits and pieces assembled from the Beatles' "white album." Yet however conceptually clever Burton's home-recording project was, he soon discovered that sampling the Beatles without proper clearance could have dire legal consequences. Evidently, the people at EMI who oversee the Beatles catalogue were not only displeased with Burton's creative reconstruction of the white album, but they also didn't care much for being portrayed as the heavies in the ensuing publicity.

So now that Burton finally has a project that the press is clamouring to talk about, there's still one thing he can't discuss in interviews. Hilarious—but Burton isn't laughing.

"Because of the sensitivity of the situation with EMI, which hasn't been completely resolved," Burton explains from his L.A. home, "I'll have to say no comment to any questions concerning *The Grey Album*."

PROFILE **HIP HOP**

Fine, then, let's talk about mash-ups. From the time of its limited release, *The Grey Album* has been wrongly characterized as a mash-up, or, in British terminology, a "bootleg." But Burton didn't follow the conventional mash-up strategy of simply dropping a cappella versions of Jay-Z's rhymes onto existing Beatles songs. He meticulously synthesized each backing track—a snare sample from here, a kick drum from there—from all over the white album. "I've done mash-ups for years," Burton says. "Some of them can be cool if they really work, but that's rare. Doing them properly requires a good understanding of both styles of music. It was fun for a while, kinda like solving a puzzle. My best ones always happened in my head first, and they'd only take 20 to 30 minutes to finish. Eventually, I'd had enough and decided I wasn't going to do that stuff anymore. That's why I did *The Grey Album*. But I don't consider it a mash-up at all."

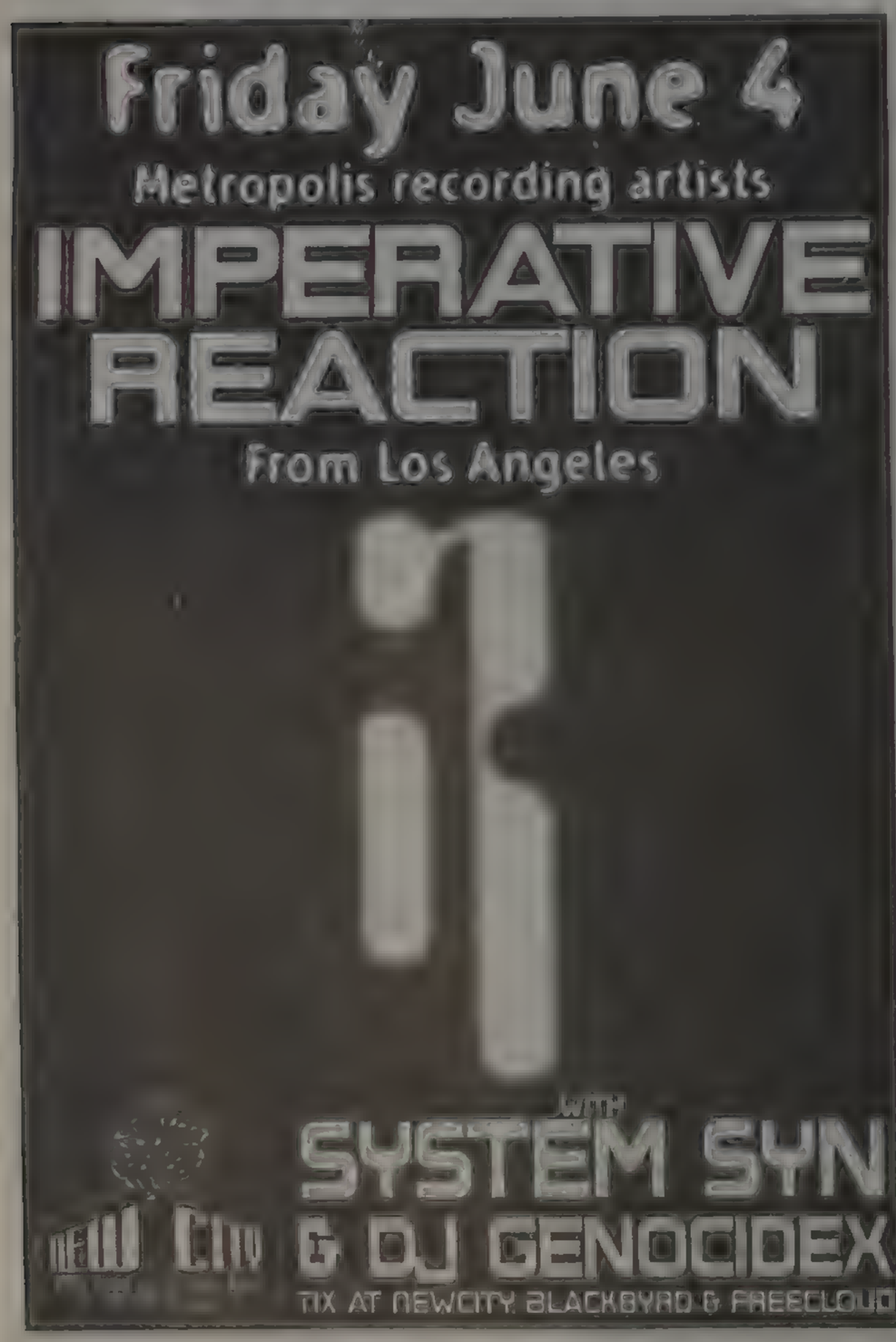
TRUE ENOUGH. Burton's inventive Beatles deconstruction is much closer in concept to John Oswald's *Plunderphonics* work than to, say, the novelty of setting a Missy Elliot rap to AC/DC's "Back in Black." And *The Grey Album* goes much deeper still. There's something in the collision of *The Black Album* and the white album that brings into play issues of race and culture in ways that previous hip-hop/rock clashes haven't. "It's very much about race and perceptions," Burton says. "Who I am and how I grew up is really what led me to this project. As a DJ in an indie-rock town like Athens, Georgia, where I was going to school, I'd always mix in some '80s pop and classic rock to reach the people I was trying to get to listen to hip-hop. When people heard something familiar, it struck a chord.

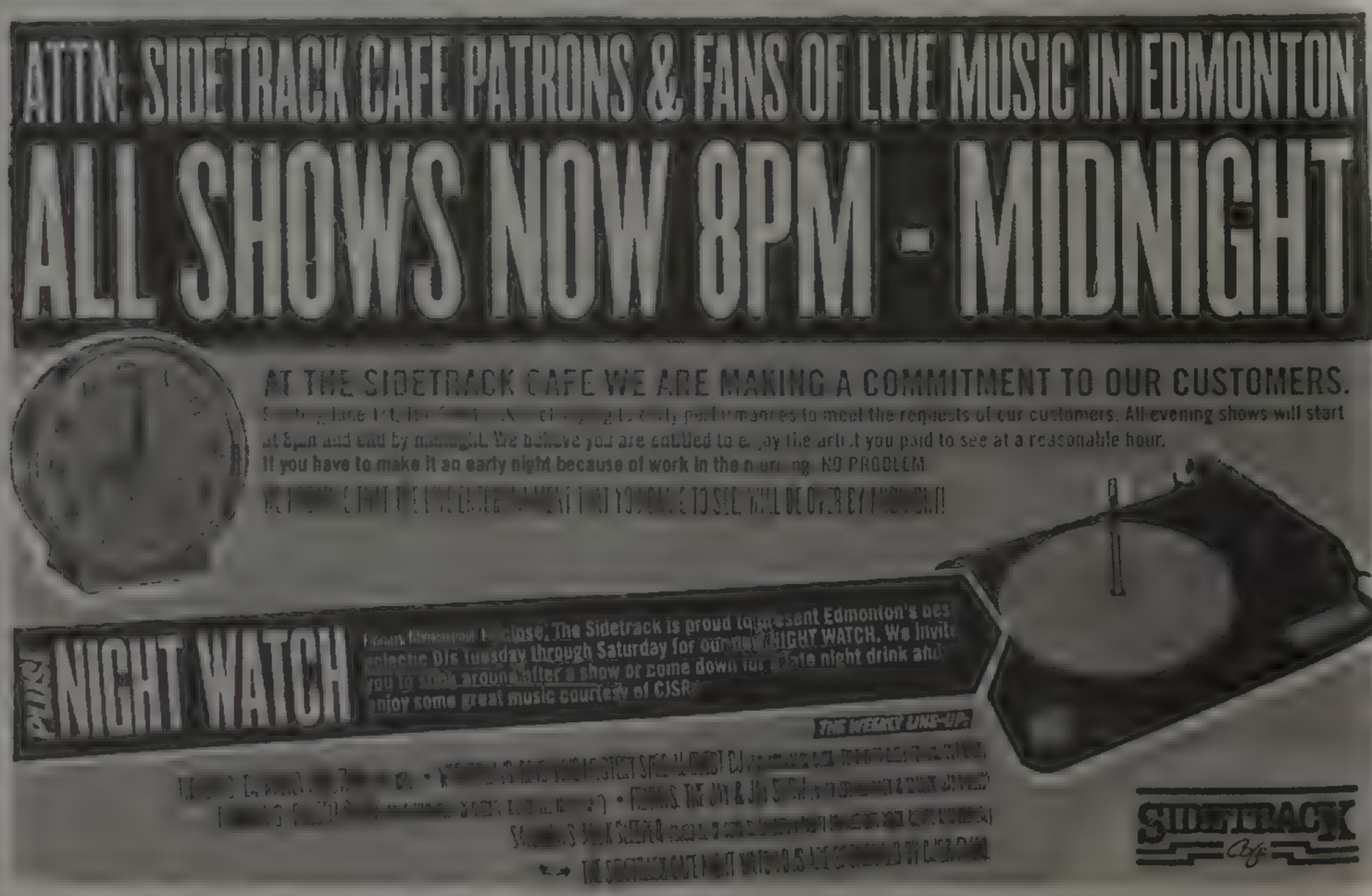
"When I'd put mixes on tapes," he continues, "like Nas with Portishead, or Audio Two with Air, I found that the converted quickly became the preachers. They couldn't wait to play the tapes for their friends to see their reactions and convert them too. That's how a message spreads really fast. I could see the same thing happening with *The Grey Album*. As soon as someone heard it, they knew immediately all the other people they were going to play it for."

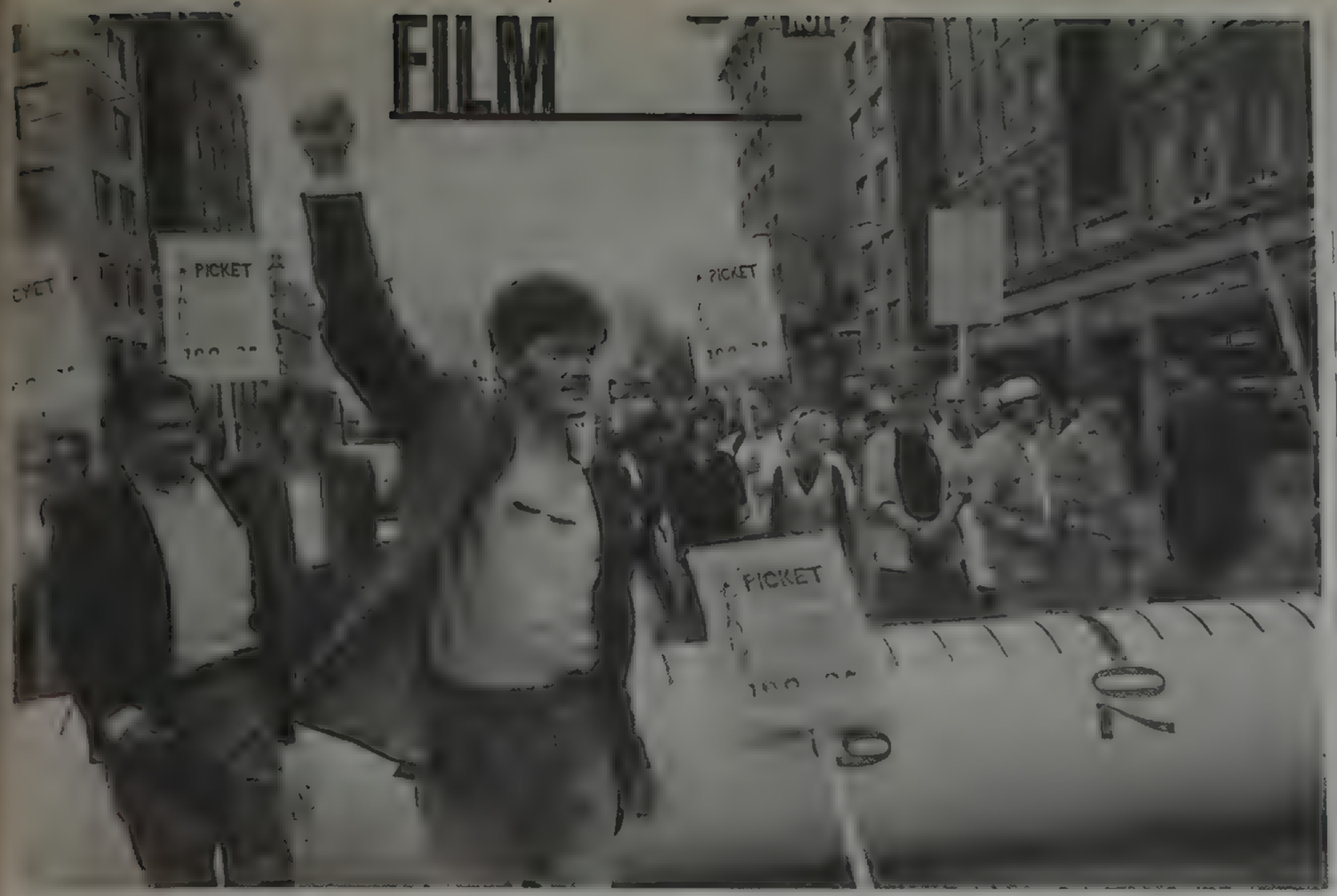
Sales of *The Grey Album* have long since been halted, but the music continues to circulate on the Internet and through CD-R copies. It hasn't done much for Burton's bank account, but it's raised his production rep significantly. "I've been getting a lot of calls for studio work lately," he says, "but a lot of the projects don't really fit with what I want to do. Some of the stuff is, like, 'What are you thinking?'

"Right now," he continues, "Jemini and I are finishing up the follow-up to *Ghetto Pop Life*, and I'm producing MF Doom's new album. Actually, I just did a remix for Zero 7 involving MF Doom that was a challenge, but I'm really happy with the results. I don't want to speak on projects that haven't happened yet, but I can say *The Grey Album* has definitely changed my life." ◊

The Grey Album is currently available illegally on the Internet







Needles in the camera's eye

Drug addicts battle City Hall in *Fix: The Story of an Addicted City*

By PAUL MATWYCHUK

In the unnerving documentary ***Fix: The Story of an Addicted City***, director Nettie Wild gets so close to the denizens of Vancouver's drug-addict subculture that some of the scenes border on exploitation. There's one excruciating sequence, for instance, where Wild follows a young, motormouthed woman into a filthy alleyway and watches as she lies down on a piece of cardboard while her friend clumsily injects a needle into a vein in her neck. One of the film's most fascinating figures is Dean Wilson, a middle-aged heroin-addicted community activist who frequently allows Wild to film him shooting up too. (*Fix* took two years to film, and Wilson kept trying unsuccessfully to kick his habit the whole time—in one absurd scene, we see him taking a dose of heroin in order to get through methadone withdrawal.)

But as Ann Livingston, the iron-willed community activist who becomes Wilson's strongest ally, notes at one point, Christ himself said the true work of the Lord requires you to walk among the filthiest, smelliest, poorest members of society and to help lift them out of their squalor. Livingston's words may be a little dramatic (and the film goes on to suggest that she may have a bit of an unhealthy martyr complex too), but you could argue that Wild's camera is only doing what Livingston and Wilson are doing: she's walking open-eyed into the drug addicts' world and refusing to sweep what she sees under the carpet.

Wild profiles Wilson as he, Livingston and his organization VANDU (the Vancouver Network of Drug Users) petition City Hall to do something about the drug situation in Vancouver, home to thousands of addicts, one of whom dies on average every single day—more, we're told, than in Montreal, Toronto and Calgary combined. Wilson finds a surprisingly sympathetic ear in well-heeled, Mercedes-driving Vancouver mayor Philip Owen, who recognizes that the presence in his city of safe injection sites (modelled on a successful program in Frankfurt, Germany) will not only help stem the tide of drug-related deaths but also symbolize the idea that addicts are citizens too who deserve a little bit of dignity. Owen makes safe injection

REVUE DOCUMENTARY

sites a cornerstone of his proposal for a new citywide drug policy, but he encounters enormous opposition from business owners who worry that injection sites will be a magnet drawing unsavoury characters into their neighbourood, as well as from police officers who look askance at the notion of giving official sanction to the use of illegal drugs.

WILD'S SYMPATHIES are obviously with Wilson, Livingston and Owen, but her fly-on-the-wall directing style is fair to all sides of the argument. She spends a lot of time with architect Bryce Rostich, the unofficial spokesman for the anti-drug, pro-"community" forces, and always resists the urge to caricature him as a villain. (The film's only Michael Moore moment comes when an elderly protester at an anti-drug rally tells her camera, "We have compassion and goodwill for those drug-addicted monsters.") And Wild listens respectfully as a beat cop earnestly defends himself and his fellow officers against Wilson's constant characterization of the police as thugs and enemies.

But the real heart of *Fix* isn't the political battle; it's the strange quasi-romance between Wilson and Livingston. We're told that Livingston, a non-user, refuses to date addicts, but she's clearly attracted to Wilson all the same and he appears to spend an awful lot of time crashing at her cramped apartment and hanging out with her sons—and they have an intimate way of talking with each other that suggests Livingston's dating policy is a lot more flexible than we're led to believe. You can see why she'd fall in love with Wilson, too—he's a passionate, charismatic guy who's obsessed with exactly the same things she is. At the same time, he's completely frustrating—he's incredibly smart and articulate and self-aware when he talks about his addiction, and yet none of those qualities is the least bit helpful in his attempts to kick it.

Wild's ragged structure makes it hard to follow the chronology of Wilson's cycle of detoxes and relapses, and we never really understand how Livingston earns a living or where those sons came from, or exactly how Owen was able to achieve unanimous approval from city council for his drug plan. But *Fix* deserves a lot of credit for taking such an unusually sober-minded approach to a sensational public-policy issue deserves—and for showing such compassion and goodwill towards those drug-addicted monsters.

FIX: THE STORY OF AN ADDICTED CITY
Directed by Nettie Wild • Zeidler Hall, The Citadel • Fri-Mon, June 4-7 (7pm)

A curiosity filled with cats

Don't expect to make much sense of animated Japanese oddity *Tamala 2010*

By STEPHEN NOTLEY

Blaze of Destruction and Rebirth Revolving Around the World Takes the Life of Kitten as Its Victim.

Around 3500 B.C.

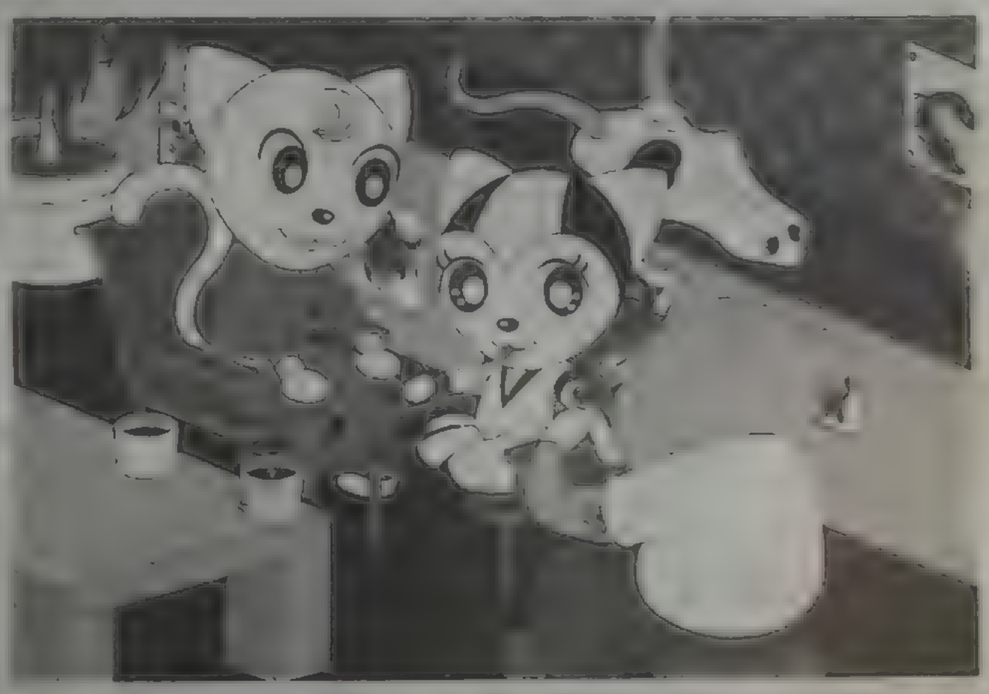
Environs of Greece on CatEarth

A Dark Cat Efosos from The Minerva Psalms

Well, that's how ***Tamala 2010*** starts, with that rather cryptic title card. If you're counting on figuring out at some point what that's all supposed to be about, stop. You're not gonna.

Tamala 2010 is animated and it's from Japan, but it's nothing like typical animé. It's much more stylized, simplified, iconographic—more like the super-simple Hello Kitty style of Japanese advertising than traditional Japanese animation. Most of the time the movie's in black and white and grey, except for the odd quick fade into enigmatic colour shots of a 3D animated robot cat or the crazy medieval fresco of Cat Torture during the Cat Inquisition. But at

REVUE ANIMATED



the same time it's packed with crazy details, a stratified catified megalopolis blinking with Catty & Co. ads and zipping with cats on fliers.

This is a pretty trippy movie. Indeed, it's less like a movie and more like something you'd expect to see projected on the wall at a dance club or rave, something you'd look up at every few minutes and think, "Wow, that's some crazy shit." It wouldn't really make any sense but depending on how far along you were on your E trip you could easily find yourself fixating on some bizarre scene, grabbing your buddy and saying, "Man, are you watching this? It's all like a cat world where everybody's a cat except there's these mean dogs and a mouse and another cat and there was like a rocket and a Colonel Sanders walkin' around with an axe in his head and..." And then you'd trail off because like, whoa, man, look at her, she's hot.

WHAT HAPPENS? Well, Tamala is a Punk Cat in Space, a precious bit of sassiness who uses her baby voice to chirp out sentiments like "Me fucking Anaconda Mom won't gib me any treats. She's such a racist." Tamala wakes up, rides a slidewalk, flies into space, gets knocked onto Planet Q, meets a cat named Michelangelo, keeps calling him "Moimoi", they hang out, go to the museum, go clothes shopping, go bowling, go on a picnic... it goes on. Meanwhile we catch glimpses of a dominating relationship between a mean, barbell-pumping dog and a mouse he keeps in a cage. We almost-see a couple of gay cat hustlers bitching about their friends. We've got a lengthy dissertation on how codewords from the Minerva religion have insinuated themselves into Catty & Co. iconography. And a zombie dog that tries to say things as wormy worms drip out of his shoulder-hole and wiggle on the couch.

Yes, quite a lot of weirdass shit. Indeed, if you're not on E and you're not in a club it might seem like just a bit too much screwy bullshit to sit through from beginning to end. Much would depend on your liking for the Japanese club music, some of it pretty good, that occasionally pulses through the proceedings. "Repeated destruction and rebirth, the progress of an undying world, their activity based in a crazed doctrine devoted to live sacrifice." That's what you're in for, if you choose to see *Tamala 2010*. Good luck. Get high.

TAMALA 2010
Written and directed by t.o.L. • Starring Mochizuki Hisayo and Shinji Takeda • Zeidler Hall, The Citadel • Fri-Mon, June 4-7 (9pm) • Metro Cinema • 425-9212

Doin' it Bakshi-style

Pixies and Hitler make strange bedfellows in animated fantasy *Wizards*

By DARREN ZENKO

Watching the brand-new DVD edition of 1977's ***Wizards*** with the commentary track, in which writer/director Ralph Bakshi reminisces and ruminates on his psychedelic shoestring-budget animated fantasy epic, is like being trapped in some kind of ever-looping fever dream. Grotesque faces and bizarro scenery, flashes of voluptuous flesh and fascist violence, glimpses of nymphs and Nazis, all zip by while the animator's meatheadish nasal drawl drones out a repeating litany: "Eisenstein... Frazetta... democracy... Frazetta... this is all stock footage; Eisenstein... Belling's score... we were running outta money by this time... what a great guy... great job on the colour, off a 30-year-old print... fascism happens when democracy gets weak... Belling... Frazetta... no money... wonderful guy... Eisenstein..."

REVUE DVD

I'm not picking on the guy; it just that, in these DVD days, we go to the commentaries to mine extra insight on long-since-reviewed work, and in this case there's just no extra insight to be had. Bakshi's ideas are deeply held, but aren't in themselves deep.

The setup is post-apocalyptic fantasy with your standard-issue sharp ethical dualism. Millions of years after the Nuclear Holocaust, elves and fairies have reclaimed the earth. The evil djinni "technology"—by which Bakshi means industrial technology, since books, swords, cigars and see-through lingerie are okay—is shunned and cursed. Into this world two wizards are born, one a happy, laughing cherub, the other a snarling, red-eyed mutant, and in true (dumb) fantasy tradition, they are given good- and evil-sounding names: Avatar and Blackwolf. Avatar becomes a champion of the people, until thousands of years of activity catch up with him and he enters his Golden Years of irascible dotage and attenuated power. Blackwolf becomes the evil wizard-king of the mutants, until thousands of years of brooding pay off and he finds a bunch of old Nazi propaganda films (including *Triumph of the Will*, as luck would have it) that turn his disorganized and cowardly goblin forces into crack stormtroopers—and tankers, and fighter pilots and artillerymen. The mutants are set to carve a lot of *lebensraum* out of the happy world of elves and fairies, unless Avatar and his posse—a scrappy elf warrior, a former relentless killbot reprogrammed and renamed "Peace" and a flirty elf-girl with enormous boobs—can pull off the hero bit.

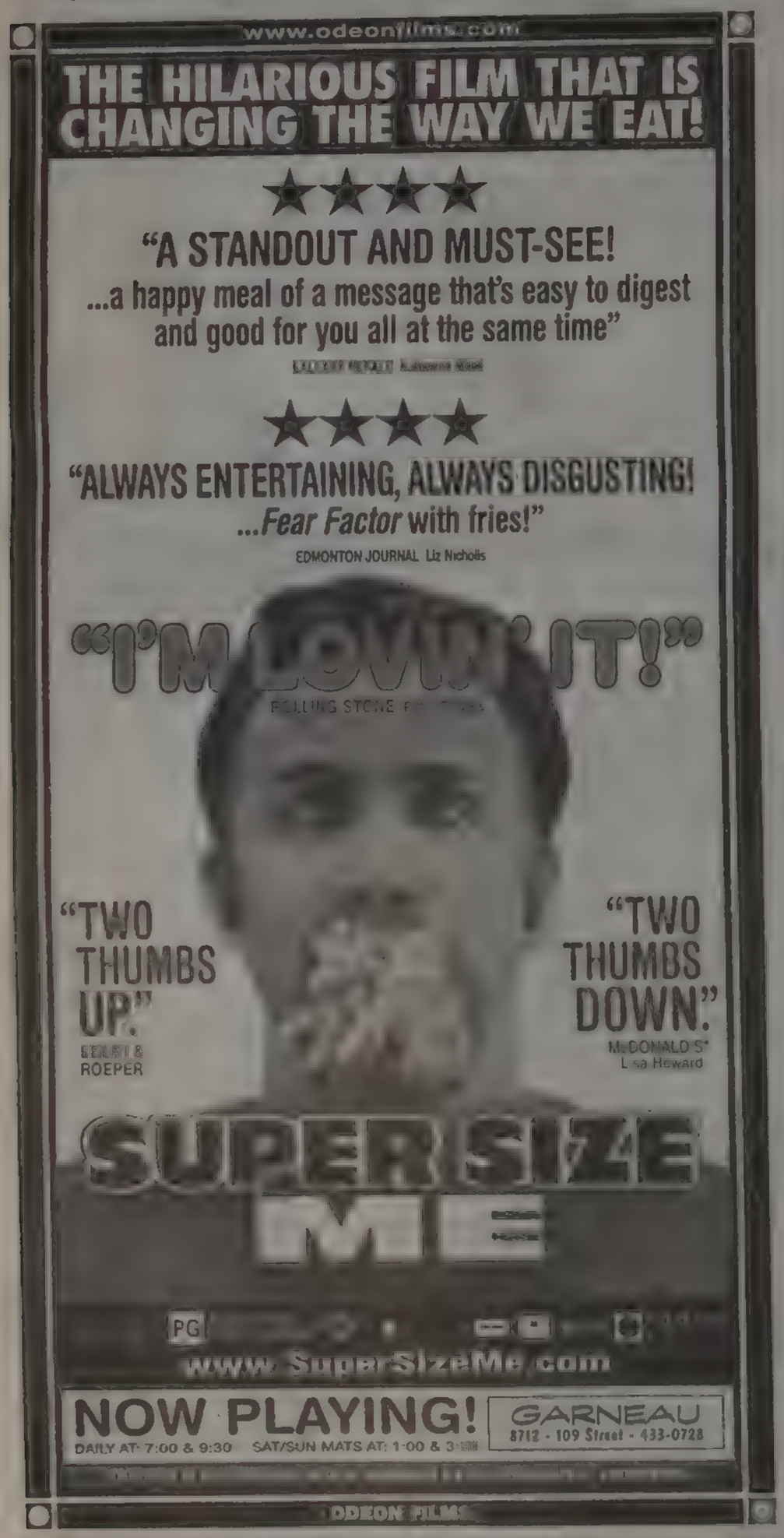
For a 30-year-old film cobbled together by a penniless team of veteran hacks and green rookies, conceived and directed by an iconoclastic renegade whose biggest hit was a pornographic cartoon about a feline hipster (*Fritz the Cat*), *Wizards* is pretty good. The worst thing about it is the cringe-



worthy neo-hippie fuzzy-Luddite theme, and that's the worst part of *most* fantasy fiction. Visually, it's a riot. Psychedelic dreamscape mattes backdrop the work of a half-dozen different animators, filmed special effects (lots of dry ice, mostly) swirl around endlessly, and the animation quality varies widely and wildly, from some really excellent full 24-frame-per-second work (those old Terrytoons dudes knew *organic*) through the old four-frame dodge of archaic Saturday mornings (Bakshi did *Spider-Man* too), to cheapo false-parallax, down to simple pans across chalk sketches while sound effects play. As an animated film, *Wizards* isn't going to fly with the *Shrek* crowd, and as political commentary it's basically a bumpersticker, but as a pure exercise in the necessity/invention system, as an underground animation jam, as a really *handmade* film, as an *art gallery*... it's great. And Bakshi's not lying when he raves about the quality of the transfer, either—this is a positively *lurid* movie.

Which brings us to a final, strange, point. The writer/producer/director emphasizes that this was meant as a *kids'* movie, a non-Disney fantasy to inspire and captivate children and families. I guess marketing standards were different in '77, because *Wizards* is a dark, voluptuous bloodbath. I'm talking near-constant T&A mixed with nightmare creatures, shadowy demon-forms, machine-gunnings, impalings, axes in heads, mass murder, piles of dead pixies and plenty of Hitler. As Bakshi himself puts it: "I think it's important to make an animated film you *can't* bring your parents to.... I made one Avatar doll, for my kids... now that's heavy merchandising." Terrible way to make money, great way to make a seriously fucked-up picture.

WIZARDS
Written and directed by Ralph Bakshi • Now on DVD





heresy!

Every week in Heresy!, Vue *invites its film writers to champion a film that everyone else dismisses as trash, or to slam a film that everyone else regards as art. This week,* ***Josef Braun*** *defends Gus Van Sant's* **Psycho**.

If ever any movie was destined for baffled resentment, Gus Van Sant's (not quite) shot-by-shot remake of Alfred Hitchcock's corrosively brilliant, universally beloved *Psycho* would be it. Firstly, the very nature of Van Sant's Warholesque reproduction meant it could never be as incendiary as the original—in fact, it was designed *not* to be. No, the really offensive gesture being made in *Psycho* is the way that, like the works of Scottish artist Douglas Gordon (whose *24-Hour Psycho* also weirdly deconstructs the same film), it forces us to see past the icon, to take the most scrutinized and drooled-over piece of commercial filmmaking and get us past the reverence, awe and kitsch that envelops it and threatens to turn it into a museum piece for cinephiles, especially future ones.

Watching Van Sant's *Psycho* is a bit like stepping into a dreamlike alternate universe where possibilities are limited but small shifts in things familiar keep us engaged in what we're seeing. The abstraction of the black-and-white photography of the original is replaced by the abstraction of Christopher Doyle's punched-up oranges and greens, by fecund, vibrant desert scenery, by the lamps in Norman Bates's office that eerily evoke the aura of a coroner's examination table.



Sounds flesh out Van Sant's reimagining too, intensifying the tawdriness of it all. For all its faithfulness to Hitchcock's blueprint, there are in fact several curious, playful and political updates and discrepancies between the two *Psychos*, my favourite being the moment where Julianne Moore rebels against Lila Crane's prescribed female passivity and kicks Norman in the chops. The new cast is a bit of a mixed bag, but if Viggo Mortensen seems listless and uncommitted and Vince Vaughn convincing but miscast (this isolated mama's boy likes to pump iron), Moore, William H. Macy and Robert Forster in particular actually bring a freshness and new depth to their supporting characters. Like Van Sant and Doyle, these actors find freedom in the tightest of constraints, and their willingness to bring life to something frozen in time and our collective unconscious adds something vital to the ongoing dialogue between us and the images we're haunted by.

Strategically produced at a time when the former indie auteur had found precarious mainstream success with *Good Will Hunting*, *Psycho* was Van Sant's declaration of independence, his shrug in the face of acceptance, a heretical act of knowingly doomed experimentation. Van Sant's *Psycho* is an ardent exploration of failure at its most fascinating and idiosyncratic. Most remakes are acts of cynicism, but Van Sant's is just the opposite: it's a tribute to the power of cinema to re-examine those iconic cultural artifacts that we take for granted.



Children of the corn

Raising Helen is a bland celebration of the wonders of unwanted parenthood

By STEPHEN NOTLEY

Hot on the heels of Kevin Smith's *Jersey Girl*, in which a hotshot thirtysomething trades in his fun, successful life for the transformative awesomeness of parenthood, comes ***Raising Helen***, in which a hotshot thirtysomething trades in her fun, successful life for the transformative awesomeness of... well, you get the idea.

This time the hotshot in question is Kate Hudson as Helen, a hip line-at-the-bar-jumping executive assistant at a brilliant modeling agency. She's somewhat the envy of her two older sisters, both of whom have kids. But then the middle sister and her husband die and leave guardianship of her three kids to... Helen! The spinny free-livin' one! Why, she's just a kid *herself*! What a comic setup; the laughs will surely fly!

REVUE **COMEDY**

The youngest of Helen's new crew of kids is eight, so thankfully we're spared all diaper-related comedy. The thing is, we're sorta spared comedy of every other kind as well. The movie's pleasant enough, dotting from scene to inconsequential scene, but its highs aren't high and its lows aren't low. The three kids themselves are relatively issue-free; the youngest girl is trying to learn to tie her shoelaces, the middle boy isn't playing basketball anymore and the older daughter is trying to turn into a slut. All very solvable problems, and as a result there there's not a lot of grief, or conflict or hilarity.

What there is a lot of is Joan Cusack, which all by itself is usually a good enough reason to see a movie. Here she plays Helen's frumpy, no-fun older sister Jenny. She doesn't quite get to unleash the buttoned-down twitchy awesomeness she displayed in *The School of Rock*, and she has the unwelcome task of being the bearer of the message Sometimes Being Mom Means Being Unpopular, but she's always great to see, here grumpy and hurt and bossy but bringing on the power of honed Momness just when it's needed. She's the only real source of dramatic or comic tension in the film.

COMPARED TO CUSACK, Hudson seems kinda inconsequential. A lot of people liked her in *Almost Famous*, although I really didn't dig her self-absorbed rockstar groupie bit; in *Raising Helen* she's pretty enough, I suppose, but she doesn't seem to carry a lot of weight. None of the tasks the script requires her character to perform are terribly strenuous and so she bops along, getting an apartment in Queens, registering the kids in a Lutheran school, acquiring the attention of said school's pastor principal (played by John Corbett, Aidan from *Sex and the City*). She loses her job, she gets another job, she ties some shoelaces, she goes to the zoo, and so on and on and on until you start to wonder if the movie's ever gonna end. And in fact it never does; I'm still there, watching it, even as you read this.

Or no, it does end. *Raising Helen* is a flighty little thing, flighty as its protagonist, which is kinda odd considering it's supposed to be a movie about the responsibilities of parenthood, which I hear can get quite heavy at times. *Raising Helen* never really wants to get all serious and "Mom" on the audience, and so it pays the price in substance.

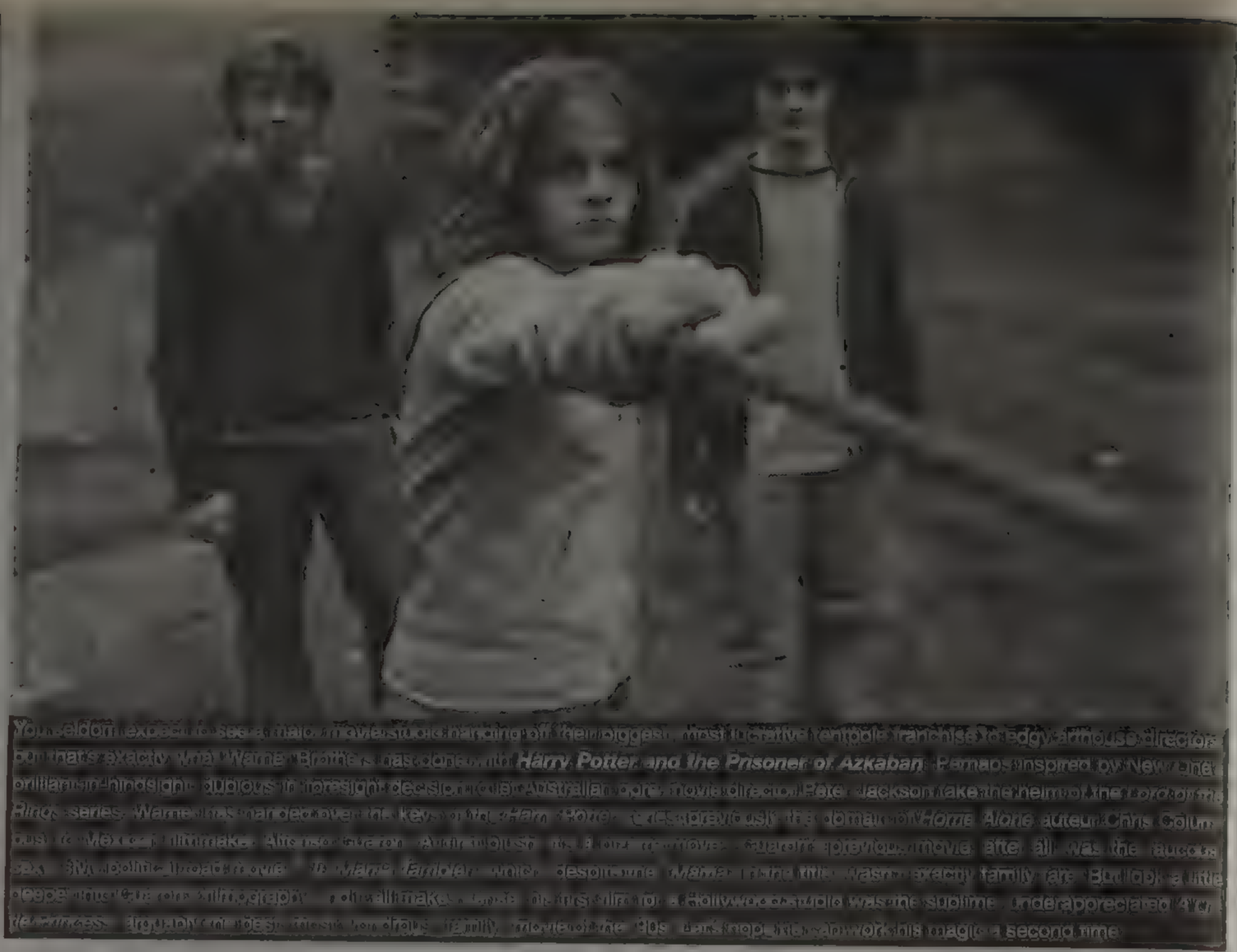
Still, I suppose this is a "family" movie, so if you had to take some kids to see a film you could do worse than to give the kids and yourself a good dose of Joan Cusack. 'Cuz she's great!

JERSEY GIRL... OR NO, WAIT, RAISING HELEN

Directed by Garry Marshall • Written by Jack Amiel and Michael Begler • Starring Kate Hudson, Joan Cusack and John Corbett • Now playing







You seldom expect to see a major movie studio handing off the biggest, most lucrative (cont'd)

FILM WEEKLY

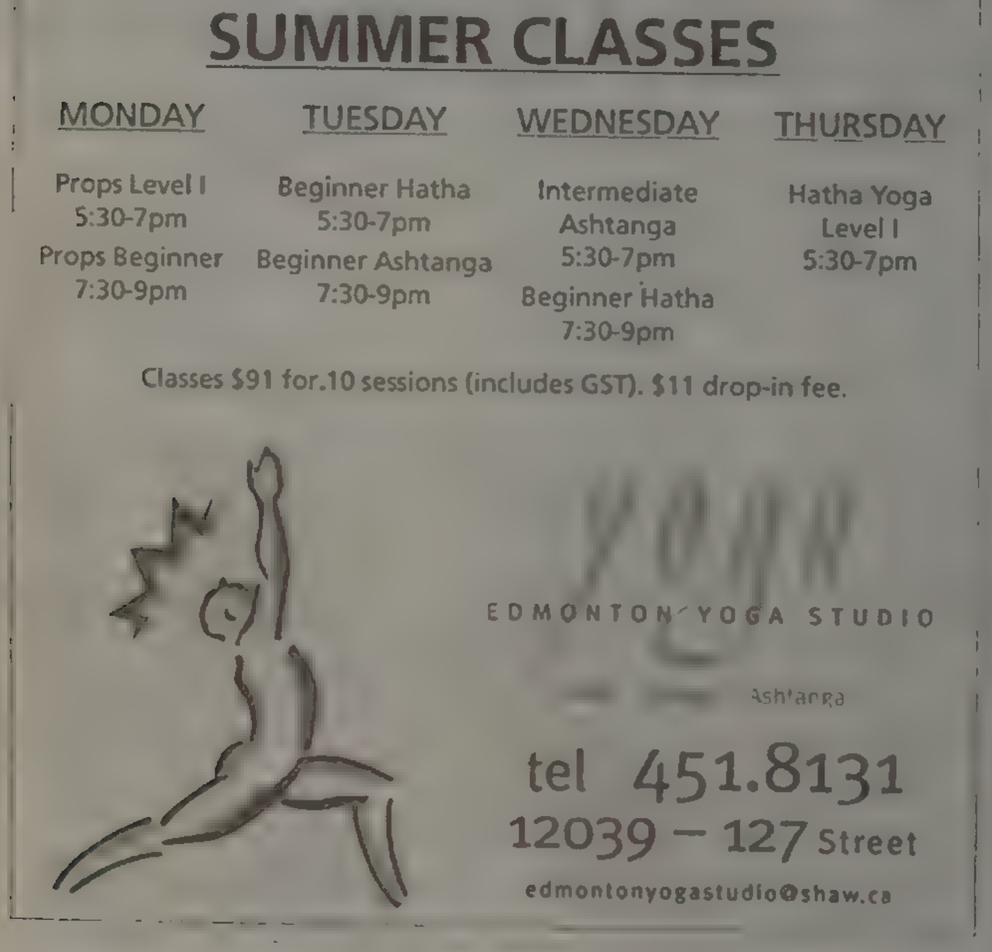
THIS WEEK'S NEW MOVIES

Fix: The Story of an Addicted City Director Nettie Wild's documentary about the efforts of addicts-rights advocate Dean Wilson and Vancouver mayor Philip Owen to create a more progressive drug policy, including safe injection sites and long-term treatment programs, within their city. Read Paul Matwychuk's review on page 41. *Zeidler Hall, The Citadel; Fri-Mon, June 4-7 (7pm)*

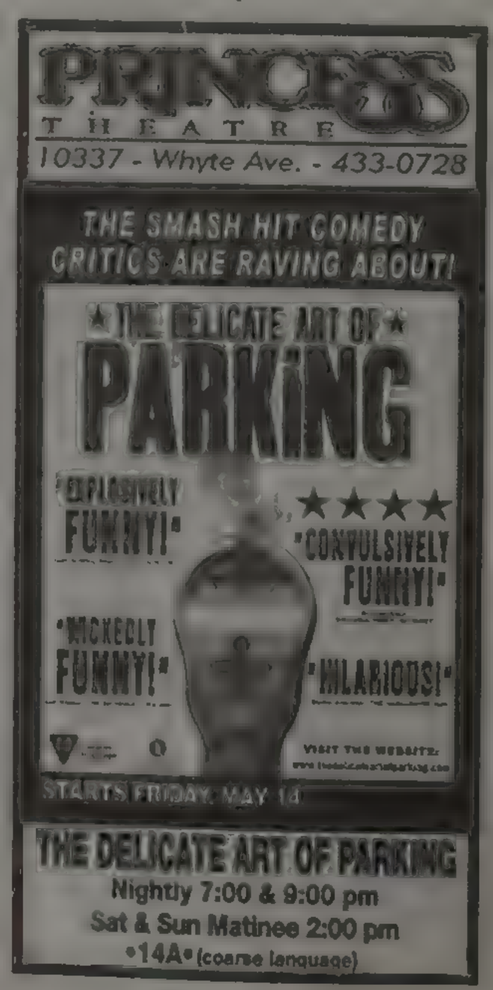
Harry Potter and the Prisoner of Azkaban Daniel Radcliffe, Emma Watson, Rupert Grint, Gary Oldman, Emma Thompson and Alan Rickman star in *Y Tu Mamá También* director Alfonso Cuarón's adaptation of the third book in J.K. Rowling's phenomenally popular series of fantasy novels, in which Harry learns that a renegade wizard has escaped from prison and is now determined to hunt him down.

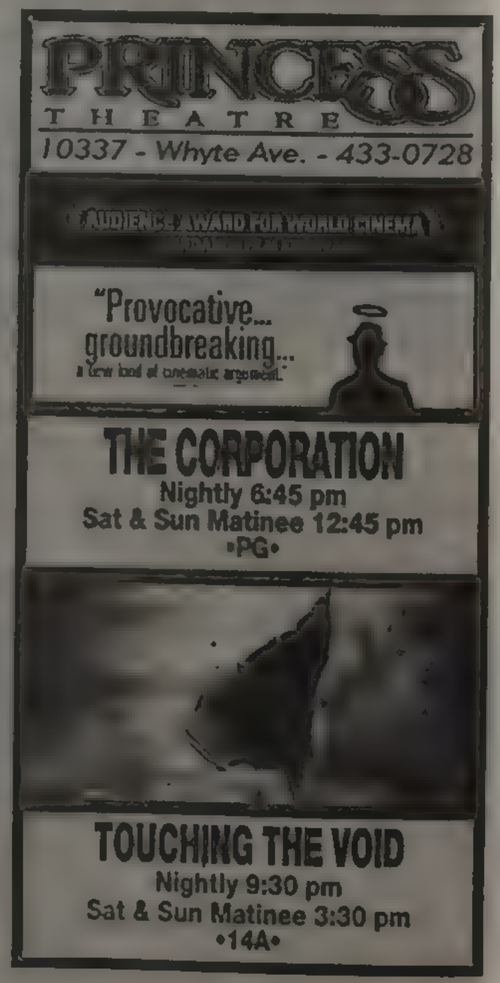
VUE PICK **It Happened One Night** Clark Gable and Claudette Colbert star in *It's a Wonderful Life* director Frank Capra's classic screwball comedy about a street-savvy reporter who helps a runaway heiress make her way across the country, cynically planning to turn their experiences into the scoop of a lifetime, only to fall in love with her along the way. *Provincial Museum Auditorium (102 Ave & 128 St); Mon, June 7 (8pm)*

Tamala 2010: A Punk Cat in Space A super-cute one-year-old kitten rebels against the corporate-controlled futuristic metropolis Meguro City and goes in search of her planet of origin in this bizarre animated feature created by the writing/directing team t.o.L. In Japanese with English subtitles. Read Stephen Notley's review on page 41. *Zeidler Hall, The Citadel; Fri-Mon, June 4-7 (9pm)*

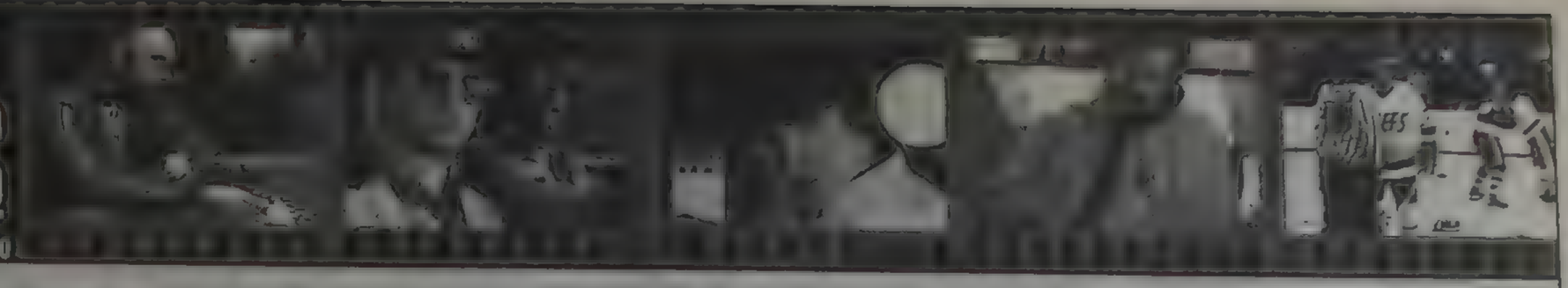








FILM LISTINGS



Showtimes for Friday, June 4 to Thursday, June 10

All showtimes are subject to change at any time. Please contact theatre for confirmation.

GARNEAU

8712-109 St. 433-0728

SUPER SIZE ME — PG
[illegible]

PRINCESS

10337-82 Ave. 433-0728

THE DELICATE ART OF PARKING — 14A
[illegible]

THE CORPORATION — PG
Daily 6:45 Sat Sun 12:45

TOUCHING THE VOID — 14A
Daily 9:30 Sat Sun 3:30

METRO CINEMA

9828-101A Ave. Citadel Theatre. 425-9212

FIX: THE STORY OF AN ADDICTED CITY — 14A
Substance abuse, coarse language Fri-Mon 7:00

TAMALA 2010: A PUNK CAT IN SPACE — STC
Fri Mon 9:00

ORLANDO THEATRE

Grandin Mall, Sir Winston Churchill Ave, St. Albert. 458-9822.

Fri showtimes listed are for the date of this issue, Thu, [illegible] only. Please contact theatre for showtimes.

TROY — 14A
Gory scenes. Thu 12:10 3:20 6:30 9:40

VAN HELSING — 14A
Frightening scenes, not recommended for younger children
[illegible]

THE DAY AFTER TOMORROW — PG
Not recommended for younger children.
Thu 12:45 3:15 7:00 9:30

MEAN GIRLS — PG
Coarse language not recommended for younger children
Thu 12:45 2:45 6:45 9:00

SHREK 2 — G
Thu 11:30 1:30 3:30 5:30 7:30 9:30

LEDUC CINEMAS

4702-50 St. 986-2728

THE DAY AFTER TOMORROW — PG
Not recommended for younger children
[illegible]

RAISING HELEN — PG
[illegible]

HARRY POTTER AND THE PRISONER OF AZKABAN — PG
[illegible]

SHREK 2 — G
[illegible]

WETASKIWIN CINEMAS

[illegible]

THE DAY AFTER TOMORROW — PG
Not recommended for younger children
Daily 7:10 9:40 Sat-Sun 1:10 3:40

RAISING HELEN — PG
Daily 7:05 9:30
Sat Sun 1:15 3:45

SHREK 2 — G
Daily 7:00 9:15 Sat Sun 1:10 3:30

HARRY POTTER AND THE PRISONER OF AZKABAN — PG
Daily 6:50 9:30
Sat Sun 12:50 3:40

CINEPLEX ODEON CINEMAS CINEMA GUIDE

CITY CENTRE

10200-102 Ave. 421-7020

THE DAY AFTER TOMORROW — PG
Not recommended for young children. No passes.
Fri-Sun Tue-Thu 12:20 1:10 3:40 4:30 6:50 7:30 10:30 10:00
Mon 12:20 1:10 3:40 4:30 7:30 10:30 10:00

RAISING HELEN — PG
Daily 12:50 4:00 7:00 10:10

TROY — 14A
Gory scenes.
Daily 1:00 3:00 5:00 8:00 9:15

SHREK 2 — G
No passes
Daily 12:00 12:30 2:30 3:30 4:50 6:30 7:20 9:00 9:40

VAN HELSING — 14A
Frightening scenes not recommended for young children
Daily 12:05

HARRY POTTER AND THE PRISONER OF AZKABAN — PG
Frightening scenes. No passes
Daily 12:10 12:40 3:20 3:50 6:40 7:10 9:50 10:20

WEST MALL 8

[illegible]

THE PRINCE AND ME — PG
Fri Mon-Thu 6:55 9:30 Sat-Sun 1:40 4:10 6:55 9:30

STARSKY AND HUTCH — 14A
Fri Mon-Thu 6:45 9:00 Sat-Sun 1:30 3:50 6:45 9:00

[illegible] — 14A
Sexual content Daily 8:50

50 FIRST DATES — PG
Crude content Fri Mon-Thu 7:00 9:10
Sat-Sun 2:00 4:20 7:00 9:10

HIDALGO — PG
Violence Fri Mon-Thu 6:30 9:15 Sat-Sun 2:30 6:30 9:15

THE PASSION OF THE CHRIST — 18A
Brutal and gory violence, disturbing content
Fri Mon-Thu 6:40 9:20
Sat-Sun 1:20 4:00 6:40 9:20

WALKING TALL — 14A
Violence. Fri Mon-Thu 7:10 9:35
Sat-Sun 2:10 4:30 7:10 9:35

CONNIE AND CARLA — PG
Fri Mon-Thu 7:20
Sat-Sun 2:20 4:40 7:20

[illegible] — 18A
Gory violence throughout Daily 9:40

ELLA ENCHANTED — G
Fri Mon-Thu 6:50
Sat-Sun 1:50 4:15 6:50

CLAREVIEW

4211-139 Ave. 472-7600

THE DAY AFTER TOMORROW — PG
Not recommended for young children. No passes
Fri-Sun 12:20 1:00 3:00 4:00 6:50 7:30 9:40 10:15
Mon-Thu 4:00 6:50 7:30 9:40 10:15

RAISING HELEN — PG
Fri-Sun 2:00 4:55 7:35 10:00
Mon-Thu 4:55 7:35 10:00

TROY — 14A
Gory scenes. Fri-Sun 12:30 4:30 8:30
Mon-Thu 4:30 8:30

SHREK 2 — G
No passes
Fri-Sun 12:00 1:45 2:30 4:15 5:00 6:30 7:15 8:45 9:30
Mon-Thu 4:15 5:00 6:30 7:15 8:45 9:30

VAN HELSING — 14A
Frightening scenes not recommended for young children
Fri-Sun 1:30 4:25 7:25 10:20 Mon-Thu 4:25 7:25 10:20

[illegible]
THE PRISONER OF AZKABAN — PG
Frightening scenes. No passes
Fri-Sun 12:10 12:40 1:15 3:20 3:50 4:45 6:40 7:00 8:00 9:50 10:10 Mon-Thu 3:20 3:50 4:45 6:40 7:00 8:00 9:50 10:10

SOUTH EDMONTON COMMON

[illegible]

THE DAY AFTER TOMORROW — PG
Not recommended for young children. No passes
Fri-Mon 12:15 1:10 1:40 2:10 3:10 4:10 4:40 5:10 6:40 7:10 7:40 8:10 9:40 10:10 10:45 Tue 12:15 1:40 2:10 3:10 4:10 4:40 5:10 6:40 7:10 7:40 8:10 9:40 10:10 10:45 Wed-Thu 12:15 1:10 1:40 2:10 3:10 4:10 5:10 6:40 7:10 8:10 9:40 10:10 10:45 Star and Strollers Screening Tue 1:00

RAISING HELEN — PG
Daily 1:15 4:20 7:20 10:20

SHREK 2 — G
No passes. Fri-Sat 12:10 12:50 1:20 2:00 2:30 3:30 4:00 4:30 5:00 5:50 6:20 6:50 7:30 8:30 9:00 9:30 10:00 10:45 Sun-Thu 12:10 12:50 1:20 2:00 2:30 3:30 4:00 4:30 5:00 5:50 6:20 6:50 7:30 8:30 9:00 9:30 10:00

TROY — 14A
Gory scenes. Fri-Sat 12:20 2:15 3:40 5:45 7:15 9:20 10:30
Sun-Thu 12:20 2:15 3:40 5:45 7:15 9:20

VAN HELSING — 14A
Frightening scenes not recommended for young children
Fri-Tue Thu 1:50 4:50 7:50 10:40 Wed 1:50 10:40

HARRY POTTER AND THE PRISONER OF AZKABAN — PG
Frightening scenes. No passes. Fri-Sat 11:30 12:00 12:30 1:30 2:45 3:15 3:45 4:45 6:00 6:30 7:00 8:00 9:15 9:45 10:15 11:00 Sun 11:30 12:00 12:30 1:30 2:45 3:15 3:45 4:45 6:00 6:30 7:00 8:00 9:15 9:45 10:15 Mon-Thu 12:00 12:30 1:30 2:45 3:15 3:45 4:45 6:00 6:30 7:00 8:00 9:15 9:45 10:15

GALAXY CINEMAS @ SHERWOOD PARK

[illegible]

THE DAY AFTER TOMORROW — PG
Not recommended for young children. No passes
Fri-Sun 12:30 1:00 3:30 4:00 6:50 7:20 9:40 10:10
Mon-Thu 6:50 7:20 9:40 10:10

RAISING HELEN — PG
Fri-Sun 12:20 3:00 7:10 9:55 Mon-Thu 7:10 9:55

TROY — 14A
Gory Scenes. Fri-Sun 1:50 7:40 Mon-Thu 7:40

HARRY POTTER AND THE PRISONER OF AZKABAN — PG
Frightening scenes. No passes. Fri-Sun 12:10 12:40 1:10 3:20 3:50 4:40 6:40 7:00 8:00 9:50 10:20 Mon-Thu 6:40 7:00 8:00 9:50 10:20 Star and Strollers Screening Thu 1:00

SHREK 2 — G
No passes
Fri-Sun 12:00 12:50 1:40 2:30 3:10 4:10 5:00 6:30 7:30 8:10 9:00 10:00 Mon-Thu 6:30 7:30 8:10 9:00 10:00

VAN HELSING — 14A
Frightening scenes not recommended for young children
Daily 10:30

NORTH EDMONTON CINEMAS

14231-137 Ave. 732-2236

THE DAY AFTER TOMORROW — PG
Not recommended for young children. No passes
Fri-Tue Thu 11:50 12:30 1:15 2:45 3:30 4:10 5:35 7:00 7:20 9:00 9:55 10:20 Wed 11:50 12:30 1:15 2:45 3:30 4:10 5:35 7:00 9:00 9:55 10:20

SOUL PLANE — 18A
Crude sexual content Daily 10:40

RAISING HELEN — PG
Fri-Wed 1:10 3:50 7:05 9:35 Thu 3:50 7:05 9:35
No passes. Thu 1:00

TROY — 14A
Gory scenes
Daily 12:10 2:20 3:25 5:45 6:55 9:15 10:15

SHREK 2 — G
No passes
Daily 11:45 12:45 1:45 2:15 3:00 4:30 5:00 6:20 7:10 7:40 8:45 9:30 10:00

VAN HELSING — 14A
Frightening scenes not recommended for young children
Daily 1:20 4:20 7:15 10:10

[illegible]
THE PRISONER OF AZKABAN — PG
Frightening scenes. No passes. Daily 12:00 1:00 1:30 2:00 3:15 4:15 4:45 5:15 6:30 7:30 7:45 8:30 9:45 10:30

FAMOUS PLAYERS

GATEWAY 8

2950 Calgary Trail. 436-6977

KILL BILL: VOLUME TWO — 18A
Fri Sat Sun 1:10 4:00 6:50 9:30
Mon Tue Wed Thu 6:50 9:30

NEW YORK MINUTE — G
Fri Sat Sun 12:50 3:20 7:00 9:15
Mon Tue Wed Thu 7:00 9:15

MEAN GIRLS — PG
Coarse language, not recommended for young children
Fri Sat Sun 1:00 3:45 7:15 9:40
Mon Tue Wed Thu 7:15 9:40

SOUL PLANE — 18A
[illegible]
Fri Sat Sun 1:30 4:15 7:20
Mon Tue Wed Thu 7:20 9:55

SCOOBY DOO 2: MONSTERS UNLEASHED — PG
Fri Sat Sun 1:20 3:25 6:55
Mon Tue Wed Thu 6:55

ETERNAL SUNSHINE OF THE SPOTLESS MIND — 14A
Coarse language
Fri Sat Sun 1:15 3:50 7:30 10:00
Mon Tue Wed Thu 7:30 10:00

13 GOING ON 30 — PG
Fri Sat Sun 12:40 3:15 7:10 9:45
Mon Tue Wed Thu 7:10 9:45

MAN ON FIRE — 18A
Brutal violence
Fri Sat Sun 12:30 3:30 6:45 9:35
Mon Tue Wed Thu 6:45 9:35

SILVERCITY WEST EDMONTON MALL

[illegible]

SHREK 2 — G
11:30 12:00 12:30 1:45 2:15 2:45
4:10 4:40 5:10 6:45 7:15 8:00 9:15 9:45

THE DAY AFTER TOMORROW — PG
Not recommended for young children
No passes
12:10 12:40 3:10 3:40 6:40 7:10 9:30 10:10 10:40

TROY — 14A
Gory scenes
11:40 3:15 6:50 9:40 10:30

RAISING HELEN — PG
1:00 3:50 7:20 10:00

VAN HELSING — 14A
Frightening scenes, not recommended for young children
10:35

[illegible]
THE PRISONER OF AZKABAN — PG
Frightening scenes. No passes
12:15 3:30 7:00 10:15
Fri Sat Sun Mon Tue Thu 11:45 12:15 12:45 1:15 3:00 3:30 4:00 4:45 6:30 7:00 7:30 8:15 9:50 10:15 10:45
Wed 11:45 12:15 1:00 1:15 3:00 3:30 4:15 4:[illegible] 7:30 8:15 9:50 10:15 10:45
Sat Sun Mon Tue Thu 12:45 4:00 7:30 10:45
Wed 1:00 4:15 7:30 10:45

WESTMOUNT CENTRE

[illegible]

SHREK 2 — G
Fri Sat Sun 12:00 2:30 5:00 7:30 9:55
Mon Tue Wed Thu 2:30 7:30 9:55

THE DAY AFTER TOMORROW — PG
No passes
Not recommended for young children
Fri Sat Sun 12:45 3:45 6:45 9:45
Mon Tue Wed Thu 3:45 6:45 9:45

TROY — 14A
Gory scenes
Fri Sat Sun 12:30 4:15 8:00
Mon Tue Wed Thu 4:15 8:00

HARRY POTTER AND THE PRISONER OF AZKABAN — PG
Frightening scenes
No passes
Fri Sat Sun 12:15 3:30 7:00 10:15
Mon Tue Wed Thu 3:30 7:00 10:15

MOVIES 12 / CINEMA CITY 12

130 AVE.-50TH STREET 472-9779
CINEMA CITY 12
[illegible] STREET [illegible]
SHOWING AT BOTH CINEMAS

ELLA ENCHANTED — G
[illegible]

PRIDE AND PREJUDICE — PG
[illegible]

THE WHOLE TEN YARDS — 14A
Sat Sun 11:00
Daily 1:20 4:[illegible] 7:40 10:35
Fri Sat late night 12:[illegible]

JERSEY GIRL — 14A
Sat Sun 11:20
Daily 1:45 4:20 7:30 10:00
Fri Sat late night 12:45

STARSKY AND HUTCH — 14A
Sat Sun 11:40
Daily 1:55 4:35 7:25 9:45
Fri Sat late night 11:55

THE PRINCE AND ME — PG
Sat Sun 11:25
Daily 2:05 4:40 7:15 [illegible]
Fri Sat late night 12:[illegible]

50 FIRST DATES — PG
[illegible]
Daily 1:[illegible]
Fri Sat late night 11:[illegible]

HIDALGO — PG
[illegible]

THE PASSION OF THE CHRIST — 18A
[illegible]
Brutal and gory violence, disturbing [illegible]
Sat Sun 11:05
Daily 1:45 4:15 7:10 [illegible]
Fri Sat late night 12:[illegible]

WALKING TALL — 14A
[illegible]
Daily [illegible]
Fri Sat late night 12:05

EUROTRIP — 18A
[illegible]
Movies 12: [illegible]

[illegible]
[illegible] — [illegible]
Sat Sun [illegible]

ALONG CAME POLLY — PG
[illegible]
Movies 12: [illegible]

SECRET WINDOW — 14A
[illegible]

LEDUC CINEMAS
4702-50 Street Leduc, Alberta
MOVIE INFO LINE: 986-2728
PRICES: ADULTS $8.00 – YOUTH $6.75
CHILDREN/SENIOR $5.00 – TUESDAYS & MATINEES $5.00

THE DAY AFTER TOMORROW (PG) .. DAILY 7:10PM & 9:40PM - SAT/SUN 1:10PM & 3:40PM
HARRY POTTER (PG) ..... DAILY 6:50PM & 9:30PM - SAT/SUN 12:45PM & 3:40PM ONLY
RAISING HELEN (PG) ..... DAILY 7:05PM & 9:30PM - SAT/SUN 1:15PM & 3:45PM
SHREK 2 (G) ..... DAILY 7:00PM & 9:15PM - SAT/SUN MAT 1:00PM & 3:30 PM
UPCOMING RELEASES: GARFIELD, THE CHRONICLES OF RIDDICK, THE TERMINAL

Bring this ad to Leduc Cinemas for...
2 for 1 ADMISSION

WETASKIWIN CINEMAS 4
3840-56 Street Wetaskiwin, Alberta
MOVIE INFO LINE: 352-3922
PRICES: ADULTS $8.00 – YOUTH $6.75
CHILDREN/SENIOR $5.00 – TUESDAYS & MATINEES $5.00

THE DAY AFTER TOMORROW (PG) .. DAILY 7:10PM & 9:40PM - SAT/SUN 1:10PM & 3:40PM
HARRY POTTER (PG) ..... DAILY 6:50PM & 9:30PM - SAT/SUN 12:50PM & 3:40PM ONLY
RAISING HELEN (PG) ..... DAILY 7:05PM & 9:30PM - SAT/SUN 1:15PM & 3:45PM
SHREK 2 (G) ..... DAILY 7:00PM & 9:15PM - SAT/SUN MAT 1:00PM & 3:30 PM
UPCOMING RELEASES: GARFIELD, THE CHRONICLES OF RIDDICK, THE TERMINAL



Theatre Network's youth arts festival is no longer just for Edmontonians

By PAUL MATWYCHUK

Playwright Janis Craft describes the theatre scene in her hometown of Chicago in terms that make it sound a whole lot like Edmonton, only with taller buildings, a higher density of movie stars and, I suppose, more wind. "It's definitely a playwright's town," she says. "It's a place where *everybody* starts up a theatre company. There's almost too much stuff going on—there's three major companies and tons of little, little ones. Maybe it's because it's close to a university with a good theatre program, maybe because it's a big city that's 'not New York.' It's like a big small town—you can't go to a play without seeing someone who you saw just last night."

But what Chicago *doesn't* have is an event like NextFest, Theatre Network's annual festival of plays, dance, music, comedy and visual arts devoted to young, emerging artists. "It's something that actually makes me feel disappointed in Chicago," says the 23-year-old Craft, whose surreal dark comedy ***Citrus*** is one of a dozen mainstage productions at NextFest this year. "We've got a lot of stuff going on, but there aren't really any big festivals that connect the whole community.... And it's especially nice to find an event that's designed for young professional artists, something I could apply for where I didn't need a whole bunch of connections or a long list of plays to my name in order to get in."

PREVUE FESTIVAL

In the past, NextFest has always tended to be a local phenomenon, but this year Craft is only one of several playwrights from far-flung locations taking part in the festival: Katharine Clark Gray, the author of *Riot Standard,* is from New York, *Aquarium* writer/performer Philip Goodridge is from St. John's, Newfoundland and festival director Steve Pirot says one of the scripts in *Shorts Reloaded* was submitted by a playwright from North Carolina. "Last year I tried to get the word out more about NextFest," Pirot explains during a rare moment of peace in the hectic week leading up to opening night. "I sent submission calls to the Royal Court Theatre in England and did some research into what theatre companies were out there internationally that were supporting young playwrights.... But I never sent anything to New York. I never sent anything to Chicago. I never sent anything to Los Angeles or North Carolina, and yet I got scripts from all those locations. I'm not really sure *how* these people found out about it."

"WELL, *WE* FOUND IT on the Internet," explains Philip Goodridge, the matter-of-fact 24-year-old behind ***Aquarium***, a one-man show about a transplanted Newfoundlander wh is inspired to journey back hom from Toronto after reading a newspa per story about a mysterious half man, half-whale—a so-called "fishboy"—who is being exhibited in a massive tank. "We did the show a few years ago and got a really good response then and thought we'd like to take it somewhere else, especially given the themes of the show—the idea of a guy who leaves home and goes to Toronto, only to find out tha the answers to all those life questions he's seeking are not there. It seemed like a good premise for us to go trav eling ourselves.... There's actually a lot of Newfoundlanders in Edmonton, which was also kind of a draw for us. We figured, you know, 'Well, we'll probably get an audience!'"

But as Pirot points out, scaring up an audience has long ceased to be a problem for NextFest. Unlike the hyper-competitive Fringe Festival, NextFest tries to foster a spirit of cooperation and community among its participants. At NextFest, it's actually considered bad form for artists not to see each other's work—especially when they're all issued an all-access festival pass at the start of the festival along with their souvenir T-shirt. "New people often don't realize that that festival pass allows them to see 10 days of programming for free," Pirot says. "And last year I saw a lot of new faces who probably needed an education in how to take advantage of the festival. I'd be in the Roxy lobby and looking around and going, 'You're new, you're new, you haven't been here before.'"

NOW IN ITS NINTH YEAR, NextFest is at once a festival dedicated to the youngest, eagerest, scrappiest artists in town and a venerable member of the Edmonton arts scene. In other words, it's a little like the aging punks whose pre-midlife crisis is explored in 26-year-old Gotham playwright Katharine Clark Grey's ***Riot Standard***. (I know, I know, it's a bit of a dodgy segue, but let's see *you* try elegantly stitching four interviews together.)

"The play deals with a phenomenon I've witnessed and lived a little bit too," Grey says. "I was just listening to a Counting Crows song—which is something I do *not* do very often—and there's a line in it that goes something like 'I was a teenager, blah blah blah, and now I'm 33,' and I've heard a *lot* of stuff expressing that sentiment. There's a lot of 30- and 40-year-olds out there who aren't quite able to believe they're not 17 or 18 anymore. And the punk scene in particular brings that into relief, because aging

SEE PAGE 48

Still wonky after all these years

NextFest poster artist Karen Nichols redeems the art of "sad clown painting"

BY AGNIESZKA MATEJKO

"This is the kind of painting you can look at if you are feeling sad and you feel less lonely," says Karen Nichols as she points to her painting *The Death of a Clown*, which has been selected to serve as this year's NextFest poster image. The clown face in her 3'x4' painting looks down at the viewer with an expression all too familiar to most of us; it's the face of someone who has just finished being the life of a party and suddenly remembers something heartbreaking welling up. "This painting happened very quickly," Nichols explains. "I think that I was feeling a little bit sad and that came out in the piece."

PROFILE VISUAL ARTS

The image is one of many sharp, personal and passionately expressive portraits by Nichols that are featured at NextFest. In fact, Nichols's series of paintings, entitled ***Wonkland***, was so large that her show had to be housed in two separate locations. But all the faces in *Wonkland* have something in common: they bring together the "lion and the lamb." In Nichols's faces you can see not just childlike exuberance but also a searing, angry solitude.

When I met Nichols at the University of Alberta (where she is currently a fine arts student), there was nothing to indicate that a battle of opposing forces was taking place right there in her cozy studio. We had already sat for a while discussing her abstracted portraits, when Nichols surprised me by asking if I wanted to see her other work. As we walked around the corner, there was another studio, almost identical to the first one—except the paintings in that one were unrecognizable as the work of the same artist. There was nothing of the abstracted distortions of *Wonkland*. These were elegant, classically beautiful portraits that could easily turn a great profit at some turn-of-the-century-style gallery.

"I have a strong background in naturalistic painting," Nichols explains. "I started doing portraits representationally, and as they developed, I realized I was trying to express a certain feeling." To get those emotions across, she could no longer rely on her outstanding skills with naturalism. She had to begin to paint with her heart as much as with her eyes. "If you felt really angry and you made a tightly rendered picture of an angry face, that style would not match anger," she continues. "You would be better off doing something with raw brushstrokes." That's where the second studio and second style came in. And that too is when her struggle between opposing forces began to take shape.

"I ENTITLED THE STYLE I was working with 'wonky,'" Nichols says. "It relates to the style of the painting, not to the subject matter. I have been working in this wonky way for a while. It's a clownlike style; it's not sophisticated in your typical way." Unlike her previous elegant, finely crafted portraits, Nichols's new work didn't find much favour from her peers. Suddenly, all the praise that had been heaped upon her work in the studio across the wall disappeared.

"That [new] style is not easy to understand," Nichols muses. But it wasn't just the abstraction that was hard to grasp—after all, nearly everyone appreciates Picasso. No, it was the raw playfulness of this new, "wonkier" work. It seemed crude and a step backwards for someone with so much skill with realism. With sadness and regret Nichols decided to quit this 'wonky' style for something more acceptable.



SEE NEXT PAGE

Of course, not all the plays at NextFest this year are from out of town. Here's a roundup of some of the most promising entries from the festival's homegrown contingent.

Kingship de factoids



Where *does* the real power lie in politics, anyway? On the surface, it would seem to rest in the highly capable hands of our beloved elected officials. But are these smiling baby-kissers little more than the unwitting puppets of manipulative, fast-talking professional "handlers"? Advisors who not only decide what information their so-called bosses receive, but also how that information is delivered?

Kingship de Facto attempts to pull the sticky sheet off the rigid corpse of the political decision-making process, and then poke around in its guts for our amusement. And just in time for the election.

The timely comedy, the second full-length production from 19-year-old Adam Burgess, takes a look at a fictitious government leader making a decision regarding a war in a fictitious but suspiciously Canada-like country. But despite the obvious political parallels, Burgess says his play is more about comedy than commentary. "I started writing *[Kingship de Facto]* a year and a half ago, when the Iraq war was starting," he says, "but I think there's traps involved in being a political playwright. I just wanted to use some of the language, and riff off some of the [themes] involved in the war and the political process."

It seems Ben (Tom Johnson), a well-meaning prime minister, is in the process of making a small but important choice. He *wants* to do the right thing, but doesn't know who to listen to between the two colourful characters competing for his attention. On one side is Becker (Cory Vanderjagt), an unelected advisor, and on the other is Lindsay (Darlene Arseneault), a young left-wing MP. "What drives the play," Burgess explains, "is the way Becker uses rhetoric and clichés to control Ben."

Using the rapid-fire, Mamet-esque dialogue that earned praise for Burgess's first production, *D.g Me Deep*, the young writer hopes to entertain audiences on more than one level. "It's a play with layers and double meanings," he says. "Even the smallest thing in it is a choice I've made to say something one way rather than another."

Rude awakening

Regeneration



A man wakes up one day not knowing who or where he is, only to discover he's a product of someone else's design. His feelings, his desires, even his memories are all manufactured by technology beyond his control. It's a feeling anyone who's ever found themselves washing down a *delicious* Big Mac with a *refreshing* Coca-Cola on their *stylish* Ikea futon while laughing maniacally at a *classic* episode of *Friends* can relate to.

In ***Regeneration***, playwright Jonathan Seinen uses a minimalist science-fiction backdrop to confront the challenges of living in a world where *so* much of who we are is dictated to us by the media. "It's about love and control, the struggle in finding how to remain human, how to have meaningful relationships in an age where your feelings and desires *are* prescribed, *are* programmed," Seinen says. "I think that's the struggle we all face."

In Seinen's dark vision of the future, the world is falling apart. Relationships between people are disintegrating. Guarded walls keep undesirables out of the cities, and the people *inside* are under the control of "the power," represented in the play by Dale Noble, who plays an older man who literally owns both the amnesiac in question (Jeremy Baumung) and his love interest (Kailin See). "The older man is kind of testing the character to see his reactions after he's woken up and he doesn't remember anything and needs to kind of be reprogrammed," Seinen explains. "So he's testing his sensations and his memories and playing on his weaknesses."

The play is a stylistic departure from the writer's last production, *Iceland*, which saw its characters living in a bunker during an invasion of Canada. "This play was much more organic, I'd say," Seinen says. "It just kind of started from an image of a man waking up in a room and went from there. It's been an exercise in experimenting and trusting myself as a writer.... I'm proud of the text in this play. It's much more poetic than the last one. The challenge here was in making sure people would know what I'm getting at."

Comes a hearseman



It's not something you normally think about as you pay your last respects to your dearly departed, but people in the funeral industry are just normal human beings like the rest of us. Except that for them, your loved one's death is about as extraordinary as flipping a cheeseburger or moving furniture.

Dust, a new play by Mark Stubbings, examines the lighter side of that tried and true comedy goldmine: funerals. "It's the story of a group of hearse drivers who work for a funeral home," Stubbings explains. "It's about the different ways people deal with loss, and the defense mechanisms they use when it comes to coping with death—especially when it's their job."

The plot kicks into action when Audry (Elizabeth Ludwig)—a cheerful, optimistic newcomer with an unusual enthusiasm for the job—joins the three jaded funeral veterans Jake (Stewart Burdett), Hugh (Nathan Durec), and Alex (Stubbings). "Obviously," Stubbings remarks, "and it will come across in the writing, I do have a very dark sense of humour."

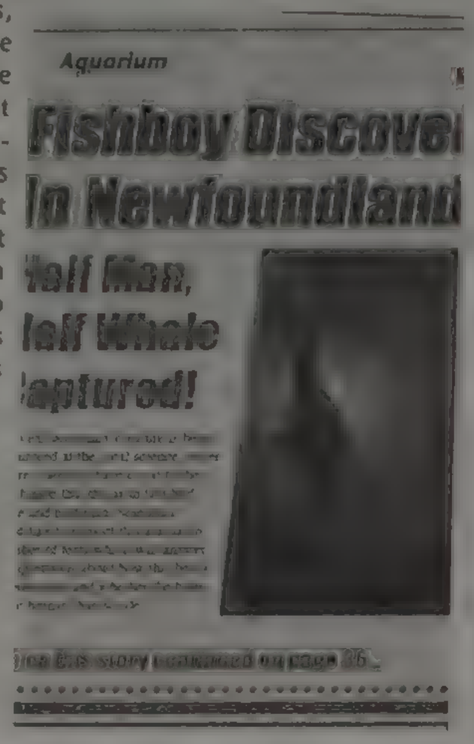
How dark? Well, Stubbings's seriously desensitized characters pass the time by playing a eulogy drinking game and placing bets on which relative at the funeral will break down into tears first. While this might seem like far-fetched behaviour for professionals, the unsettling truth is it may not be too far off the mark. "I found that these guys really do have sort of dark senses of humour," says Stubbings, who met with several funeral workers while researching the play, which won the "discovery" category in the 2003 Alberta Playwriting Competition. "Although my depiction is fairly exaggerated." —DARREN PARKE

NextFest

Continued from page 46

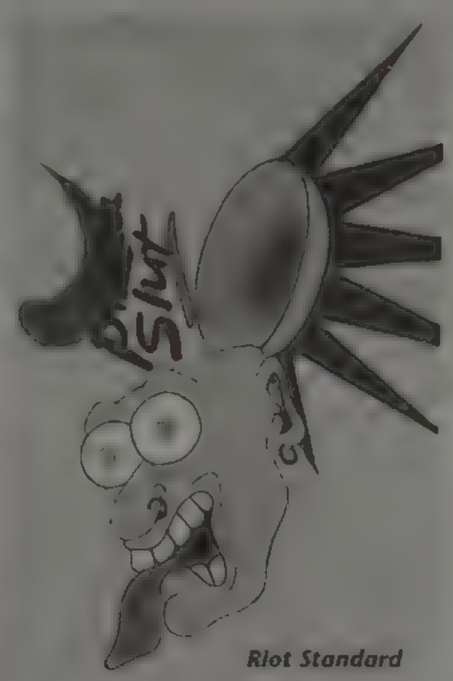
punks, in many ways, are not pretty. When the Sex Pistols reassembled for their, God forbid, reunion tour, it was kind of an ugly sight. Johnny Rotten is not a becoming man at 45.

"In most cases, young is big because young is pretty," she continues. "It's not quite the same situation with punks because punks don't *have* to be pretty. But what punks get from their youth isn't so much perfect bodies or perfect skin—it's more about perfect energy and perfect *anger*. It's all about having so much pent-up energy that they've got to do something about it—a 'zine itself is a product of a group of people with so much pent-up rage, or just so many pent-up ideas that they have to put it down on paper and pass it out for free."


Aquarium

Fishboy Discover
In Newfoundland
Half Man,
Half Whale
Captured!

Joe Blo's story continued on page 36


Riot Standard

For Grey, who's already self-produced a couple of her plays in Ithaca and New York City, NextFest is as much about developing her résumé as it is developing her play. "I love the idea of being *international*," she says. "I think one of the worst habits among the playwrights I know is that they don't get out of New York enough—there's a lot of New York theatre that's just about New York theatre, and it gets kind of solipsistic and repetitive. Plus, as someone who self-produces sometimes, it's a huge, huge benefit to see what someone else does with your work without really talking to you about it; I think your work is really only as valid as the kind of play it makes."

WHICH IS NOT TO SAY NextFest doesn't offer its participating playwrights any dramaturgical input at all—far from it. "I have no problem with calling bullshit on scripts that get sent to me," Pirot says, "and I find people's responses are 'Thanks for not sugarcoating it.' Many of these playwrights from the States are in more academic-based playwriting programs where the professors are sort of biding their time and petting their heads; they don't have a production-based structure where they're testing their work and presenting it to an audience.

"Ideally," he continues, "we'd be able to afford to have the [out-of-town] playwrights come out and be here for the rehearsals. But it's important that they come and at least see the productions. If all I'm doing is setting up a team that performs the play and then sending the playwright a video and a cheque, we've given them some exposure, but we haven't given them the experience of their play."

And of course, of those playwrights stay at home, they won't be able to spread the good word about NextFest to other cities. Already, smaller festivals inspired by NextFest are being developed in Calgary and Vancouver; perhaps Chicago and New York will follow suit one day as well. "Hey," Pirot says, "I think *every* city should have a NextFest!"

NEXTFEST
The Roxy Theatre, Azimuth Theatre and many, many other locations • June 3-13 • 453-2440 (www.nextfest.ca)

Wonkland

Continued from previous page

"The painting *The Death of the Clown* is me," she says. "That's the last painting I will do in that style. The clown side of my personality is not accepted. A clown does things that go against the rules, a clown doesn't fit into the prescribed way of doing things. This is related to my personality, to my way of doing things. I was trying to kill the clown inside myself. I will grow up, I will do what everyone wants me to do, I will do naturalistic painting."


The Death of a Clown

BUT JUST AS Nichols was about to give up her wonky ways, something unexpected happened. Steve Pirot, the artistic director of NextFest, dropped by her studio. Maybe it was his love of expressive faces, his theatrical training or his actor's appreciation for the unexpected, but he loved the work in the second studio, and to Nichols's amazement, he picked *The Death of a Clown* as the highly publicized "logo" for this year's festival. Little did he know how his decision changed everything for Nichols. "Even though this title is the death of the clown, I don't know that if it *will* be the death of the clown," she says. "Not just in my painting, but also in my life."

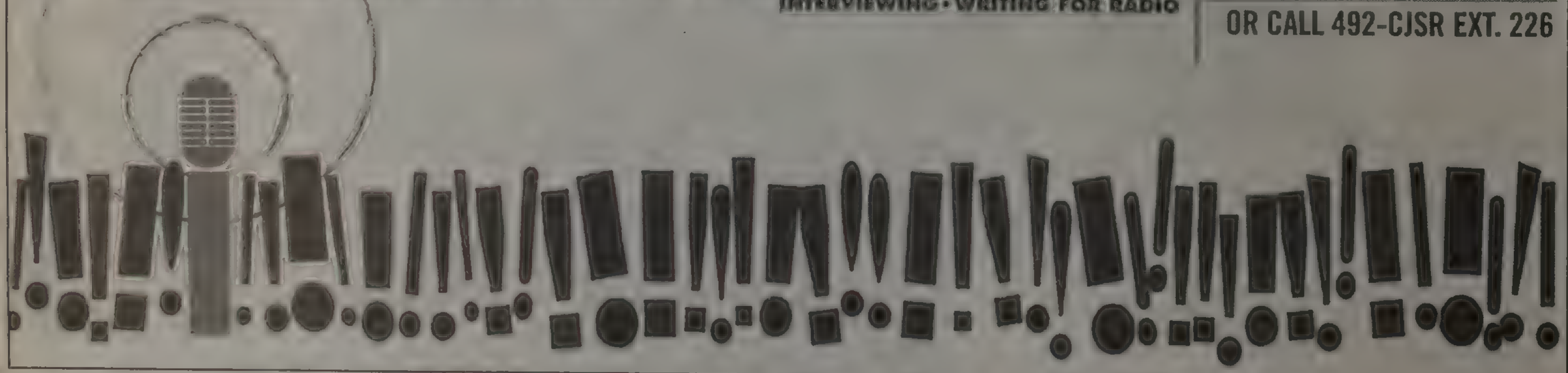
WONKLAND
By Karen Nichols • Roxy Theatre/Babyo's Hair Co. • June 3-13

34 MORE REASONS TO ATTEND THE 2004 NATIONAL CAMPUS AND COMMUNITY RADIO CONFERENCE:

AD WRITING SCIENTISTS PRESENT: AD WRITING • ADVANCED ON-AIR SKILLS TRAINING • ALL GUTS NO GLORY: PRODUCING A RADIO NEWS PROGRAM • ARE YOU READY FOR THE PHONE TO RING? • BEHIND THE SCENES FUNDRAISING • BEGGING AND BRIBING: THE ART OF ON-AIR FUNDRAISING • BOARD OF DIRECTORS FORUM • BUSTING THE GHOST IN THE MACHINE: BASIC REPAIRS AND MAINTENANCE • COPY, PASTE, UNDO: THE ART OF DIGITAL EDITING • DEVELOPING A GOOD RELATIONSHIP WITH YOUR STUDENTS • UNION • GETTING THE BEST FROM VOLUNTEERS • GETTING YOUR FM LICENSE AND THEN... • GRANT WRITING 101: IT'S EASIER THAN YOU THINK • HOW WE SWORE LIKE SAILORS AND NEVER LOST OUR LICENSE: DEALING WITH THE CRTC • MUSIC DIRECTORS FORUM • NEWS DIRECTORS FORUM • PITCHING TO THE CBC/DNTO • PROGRAM MANAGERS FORUM • PROMOTING YOUR STATION • RESEARCHING YOUR MUSIC PROGRAM & ON-AIR SKILLS • SELLING WITHOUT SELLING OUT: ADVERTISING ETHICS • STATION MANAGERS FORUM • STATION SECURITY • STATIONS IN FINANCIAL CRISIS • STATIONS IN ORGANIZATIONAL CRISIS • STAUFFER ON SPORTS • TBA- TO BE ACCESSIBLE • THE BIG PICTURE: PROGRAMMING YOUR STATION • THE TECHNICAL REQUIREMENTS OF A LIVE FEED BROADCAST • TRACKING AND CHARTS-CMJ & EARSHOT • VOLUNTEER COORDINATORS FORUM • VOLUNTEER MUSIC PROGRAMMERS FORUM • VOLUNTEER NEWS PRODUCERS FORUM • WE HAVE WAYS OF MAKING YOU TALK: EFFECTIVE INTERVIEWING • WRITING FOR RADIO

JUNE 27 TO JULY 04

FOR MORE INFORMATION
GO TO WWW.CJSR.COM/NCRC
OR CALL 492-CJSR EXT. 226





Ellis Brothers Photography

That's amore!

Love + Love finds Catalyst Theatre in a hearts-and-flowers frame of mind

By PAUL MATWYCHUK

Before the audience files into the Catalyst Theatre performing space to watch ***Love + Love***, Jonathan Christenson (the show's co-creator) offers us a few introductory words of explanation. What we are about to see, he says, is not so much a finished play as a series of studies, similar to the preparatory sketches that artists make before tackling an especially ambitious canvas. In other words, *Love + Love* probably won't remain in its present form for long. It's a work in progress—so nothing I say in this review should be regarded as definitive.

REVUE **THEATRE**

Love + Love is billed as a "theatrical installation," which means it doesn't have what you could call a conventional plotline. It also means the theatre doesn't have any seats. (Okay, there are a few strewn here and there for the benefit of older audience members, but you're really expected to remain standing while the performance goes on, and to move into new positions as the action shifts into different areas of the theatre.) There's no stage in the ordinary sense either; the performance takes place in sort of a gigantic Trivial Pursuit token—a huge circle divided into six multicoloured triangular performing spaces. The theatre is dark, but the set (designed by the wizardlike Bretta Gerecke) is lit as vividly as a black-light poster or the world's best Lite-Brite creation.

The piece is set up as a playful investigation into the nature of love, a premise that brings Christenson and Gerecke dangerously close to the world of kitsch: everywhere you look, there are cutout hearts, flowerbeds and featherbeds, candles and chocolate and rose petals; and the piece opens with Josh Dean and Sheri Somerville speak/singing a long string of sentences providing definitions of love: "Love is hard work," "Love is French toast."

But just when you start thinking, "Hey, isn't there a cartoon in the *Sun* that's been doing the same thing for years?" the performance proper begins—a series of stylized silent vignettes featuring aerial acrobats Annie Dugan and John Ullyatt that follow a pair of lovers roughly from birth and childhood (Ullyatt even makes his entrance from within a giant, womblike bundle suspended from the ceiling) all the way to the end of their adult love affair and, I think, death. Christenson makes full use of Dugan and Ullyatt's aerial skills: the couple cavorts upon a trapeze and they're constantly climbing various ropes and lengths of cloth and nimbly retrieving the colourful props located up near the ceiling. In one scene the two of them run around kissing everyone in the audience and handing them flowers; in another, Dugan invites an audience member into the centre of the stage for a romantic dinner while Ullyatt serenades them on the accordion. Dean and Somerville do all the talking in *Love + Love*, many of their words provided by writers like Pablo Neruda, Stephen Tapscott and bell hooks.

MOST OF IT is pretty cute, if a little sentimental—and the fact that Ullyatt and Dugan are a couple in real life gives their work together a natural, unforced charm. But I found I preferred the darker segments, such as the one where Ullyatt and Dugan blindfold themselves and try to find a barefoot path across a part of the stage booby-trapped with several sharp screws.

I have no idea where Christenson and Gerecke plan on taking this material once *Love + Love* finishes up this workshop run. It might be interesting, for instance, to see Christenson paring down the script even further, jettisoning all the "What is love?" narration and doing a show that's all about images and music. Or maybe Christenson and Gerecke will be influenced by the responses to the forms they've asked audience members to fill out after every performance, asking them about their attitudes towards love.

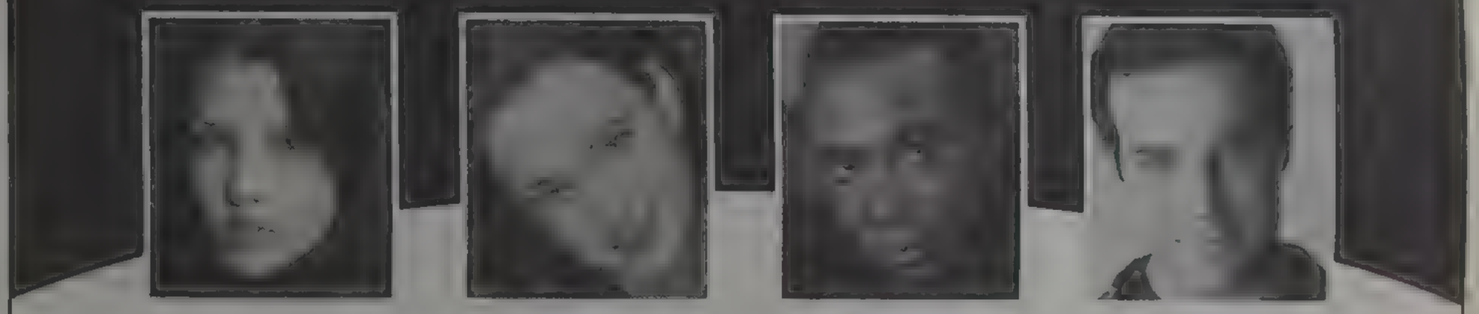
Since a review of a work in progress like *Love + Love* is probably useless, maybe I should instead offer my own answer to their questionnaire. When I was a teenager, I worked at a movie theatre and I used to get old movie posters for free. So for the longest time, hanging over my bed was the poster for John Huston's film version of *Under the Volcano*, which bore the tagline "No se puede vivir sin amar," accompanied by the helpful translation, "One cannot live without love." Maybe it was the Spanish, but that sentiment seemed pretty profound to my teenaged self (and pretty sad to my present-day self, who's been living without love for awhile now, poor guy). I can't wait to see what *Love + Love* turns into; I hope it'll be something I can fall in love with.

LOVE + LOVE
Created by Jonathan Christenson and Bretta Gerecke • Starring Annie Dugan, John Ullyatt, Josh Dean and Sheri Somerville • Catalyst Theatre • To June 12 • 431-1750

stratford Festival of Canada
ARTISTIC DIRECTOR RICHARD MONETTE

The Birmingham Conservatory for Classical Theatre Training at the Stratford Festival of Canada

GREATNESS COMES IN STAGES



Nazneen Contractor
Fall 2003
Conservatory Graduate
2004 season roles include:
Hermia
in *A Midsummer Night's Dream*

Dana Green
Fall 2002
Conservatory Graduate
2004 season roles include:
Titania and Hippolyta
in *A Midsummer Night's Dream*

Dion Johnstone
Fall 2003
Conservatory Graduate
2004 season roles include
Iachimo
in *Cymbeline*

Jean-Michel LeGal
Fall 2003
Conservatory Graduate
2004 season roles include
Gary Lecrunc
in Noises Off

Procedure for Auditions

Audition candidates are selected from résumés received and will be contacted individually by telephone.
All auditions for the Stratford Festival of Canada are by appointment only.

Selected applicants should prepare audition pieces consisting of:

- Two contrasting classical monologues, one of which must be in verse (maximum two minutes each).
- One contemporary monologue (maximum two minutes).

Applicants should be prepared for a callback audition.
Finalists may be required to attend a final callback in Toronto (travel provided where required).

Applications must be received by June 28, 2004.
Audition tour commences July 2004.

The Conservatory is a paid programme, with no tuition fees.
Following the 2004 session, participants will be offered places in the 2005 acting company.

Interested individuals should send a résumé, photo and cover letter detailing their reasons for applying to the Conservatory to:

Director's Office, Conservatory Applications,
Stratford Festival of Canada
P.O. Box 520, Stratford, Ontario N5A 6V2
email: auditions@stratfordfestival.ca
www.stratfordfestival.ca/festival/auditionsconservatory.cfm

THE BIRMINGHAM CONSERVATORY for Classical Theatre at the Stratford Festival of Canada
Artistic Director and Founder of the Conservatory
RICHARD MONETTE
Principal of the Conservatory
DAVID LATHAM

THE STRATFORD FESTIVAL WISHES TO EXPRESS ITS SINCEREST GRATITUDE TO THE STRATFORD FESTIVAL ENDOWMENT FOUNDATION THE NATIONAL ARTS TRAINING CONTRIBUTION PROGRAM AND THOSE INDIVIDUALS, AGENCIES AND FOUNDATIONS WHOSE ONGOING SUPPORT HAS MADE THE DREAM OF THE BIRMINGHAM CONSERVATORY FOR CLASSICAL THEATRE TRAINING BECOME A REALITY

The Birmingham Conservatory acknowledges with thanks the generous annual training support of the Government of Canada.
The Stratford Festival acknowledges the support of The Canada Council for the Arts, the Province of Ontario, the Ontario Arts Council, the City of Stratford and the County of Perth

The Canada Council for the Arts / Le Conseil des Arts du Canada
Ontario Arts Council / Conseil Des Arts De L'Ontario
We acknowledge the financial support of the Government of Canada through the National Arts Training Contribution Program, a program of the Department of Canadian Heritage and Human Resources Development Canada
Ontario
Canada

ARTS WEEKLY

Fax your free listings to 426-2889 or e-mail them to listings@vue ab ca Deadline is Friday at 3pm

DANCE

FEATS FESTIVAL OF DANCE (420-1757/422-8107) • June 3-13 • Presented by Alberta Dance Alliance • **Victoria School for the Performing and Visual Arts:** Ballet and hip hop workshops; June 3-6 • **U of A:** Urban Uprising: A workshop combining rock climbing and dance presented by Vertical Dance; June 12 • **Venue TBA:** Vibe: Ballet and hip hop with choreographers Jean Grand-Maître and Richard O'Sullivan; grand finale June 11 • **Westbury Stage,** TransAlta Arts Barns; HYPEd: Hip hop by artists and DJs; June 5 (after-party in the lobby) • **Various Venues:** Urban Dance Encounters; June 3-12 • **McIntyre Gazebo Park;** Urban Dance Encounters; June 5 (noon-4pm); free • **Outdoor Venue TBA;** contemporary dance combined with climbing and rappelling presented by Vertical Dance; June 12 • **HMV Stage,** WEM, *Challenge:* June 12, 13 • Tickets available at TIX on the Square

ODISSI DANCE RECITAL Provincial Museum Auditorium, 12845-102 Ave (420-1757/438-7242) • Presented by the Edmonton Raga-Mala Music Society featuring Sanchita Bhattacharya • Sat, June 5 (7:30pm) • $15 (adult)/$12 (member/student/senior) • Tickets available at door, TIX on the Square

GALLERIES/MUSEUMS

ALBERTA CRAFT COUNCIL GALLERY 10186-106 St (488-6611/4808-5900) • Open Mon-Sat 10am-5pm (closed all hols) • **New Lower Level Gallery:** *HANDWORK SERIES; TO THE BONE, IN THE BLOOD, FROM THE HEART.* Series by Calgary tapestry artist Jane Kidd; until July 7 • *FINE LEGS, GREAT CHESTS, HOT SEATS:* Works by NAIT's Advanced Woodworking and Furniture Design graduating class; until July 7

ART BEAT GALLERY 26 St. Anne Street, St. Albert (459-3679) • Paintings by Andrew Rszewski

ARTSHAB STUDIO GALLERY 3rd Floor, Knol Building, 10217-106 St (423-2966) • Open Thu 5-8pm or by appointment • Artworks by Ryan Brown, Jeff Collins, Aaron Pederson, Tim Rechner, Paul Roberts, Gabriela Rosende, Greg Swain, Anna Szul, Eugene Uhuad and guests

CENTRE D'ARTS VISUELS DE L'ALBERTA 9103-95 Ave (461-3427) • *A CELEBRATION OF COLOURS:* Artworks by Marie-Joëlle Driard, Sylvia Grist, Dale Smith and Lori Sokoluk • June 4-16 • Opening reception: June 4 (7-8:30pm)

CHANDLER ART GALLERY 5002-50 St (436-5843/477-3463) • *CHIGIRI-E EXHIBITION* • Until June 5

CHRISTL BERGSTROM'S RED GALLERY 9621 Whyte Ave (439-8210) • Open: Mon-Fri 11am-5pm, Sat. by appointment • *SUMMER SALON:* Oil paintings by Christl Bergstrom • Until September 30

DOUGLAS UDELL GALLERY 10332-124 St (488-4445) • Artworks by Simon Hughes • Until June 12

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq (422-6223) • Open Tue-Wed and Fri 10:30am-5pm; Thu 10:30am-8pm; Sat, Sun 11am-5pm. Closed Mon • *JAMES WILSON MORRICE AND THE EUROPEAN LANDSCAPE:* June 4-Aug. 15 • *100 YEARS 100 PICTURES:* June 4-Sept. 19 • *CANADIAN CONTEXT:* June 4-Sept. 19 • *KEN MACKLIN:* until June 6 • *FIELD NOTES:* Artworks by the O'Flanagan brothers; until June 6 • *IMAGES OF EDMONTON:* until Sept. 19 • **Kitchen Gallery:** *TIDAL TRACE:* A multimedia installation by Lyndal Osborne and John Freeman; until June 6 • **Children's Gallery:** *SPELLBOUND:* until Jan. 2005 • $8 (adult)/$6 (student/senior), $4 (children 6-12)/free (member/children 5 and under)

ELECTRUM DESIGN STUDIO 12419 Stony Plain Rd (482-1402) • Open: Wed-Fri 10am-5:30pm, Sat 10am-4pm, closed long weekends • *A SENSE OF CURVATUTE:* Figurative clayworks by Don Wells • June 1- 26 • Opening reception: Sat, June 6 (1-4pm)

FAB GALLERY Room 1-1, Fine Arts Building, 112 St, 89 Ave, U of A Campus (492-2081) • Open Tue-Fri 10am-5pm; Sat 2pm-5pm • *GROUND SHIFT:* Printworks by senior students; June 8-19 • *FROM THE GRIFFIN: PRINT PORTFOLIO:* Prints by senior students and staff; opening reception: Thu, June 10 (7-10pm)

FORT DOOR 10308-81 Ave (432-7535) • Open Mon-Wed 10am-6pm; Thu-Fri 10am-9pm; Sat 10am-6pm; Sun 12-5pm • Eskimo soapstone carvings by M. Tunnellie. Indian and Eskimo Silver and gold jewellery • Through June

FRESH BAIT GALLERY Shark Tank, 10249-97 St (231-9700) • New gallery showing artworks by emerging artists • Paintings by Ashley Andell • Grand opening: June 4 (6:30-9pm)

FRINGE GALLERY Bsmt 10516 Whyte Ave (432-0240) • Open Mon-Sat 9:30am-6pm • *SPEAKING VOLUMES:* Paintings by Linda Carrairo • Through June

GALLERY DE JONGE 27022A Hwy 16A, Spruce Grove (962-9505) • Open Tue-Sun 11-5pm, anytime by appointment • Work by local artists Beth Coulas, Earl Cummins, Henry de Jager and Mary Masters

HARCOURT HOUSE 10215-112 St (426-4180) • Open Mon-Fri 10am-5pm; Sat 12-4pm • *AM I GETTING ENOUGH SLEEP, SEX, FOOD?* Artworks by Shelley Rothenburger; until June 12 • **Front Room:** • *BORDERLINE:* Artworks by Kristene Callan; until June 12

HARCOURT STUDIO 10215-112 St (1-866-667-0166) • Emerging art show • June 12 (1-6pm)

JEFF ALLEN ART GALLERY Strathcona Place Senior Centre, 10831 University Ave (433-5807) • Open Mon-Fri 9am-4pm • Artworks by Jean Cuthbertson • June 7-30 • Open house: Wed, June 16 (6:30-8:30pm)

JOHNSON GALLERY 7711-85 St (465-6171) • Open: Mon-Fri 9am-5:30pm, Sat 9am-5pm • Miniature etchings by Thelma Manary. Artworks by Myles MacDonald, Jim Painter, Wendy Risdale, Al Roberge. Pottery by Noburo Kubo • Through June

JOHNSON GALLERY 11817-80 St (479-8424) • Open Mon-Fri 9:30am-5:30pm; Sat 9:30am-4pm • Artworks by Myles MacDonald, Jack Ellis, Glenda Beaver, George Weber, Joyce Boyer, Lois Bauman, Jim Brager, Meta Ranger. Bronzes by Gina McDougall-Cohoe • Through June

McMULLEN GALLERY U of A Hospital, 8440-112 St (407-7152) • *ALEGRIA:* Paintings and sculptures by Annette Ayre, Carol Hill, Pat Di Marcello, Ingrid Martel, Mary Topping, Jayne Willoughby Scott and Mary Wright • Until June 20

MCPAC MULTICULTURAL PUBLIC ART GALLERY 5411-51 St, Stony Plain (963-2777) • Open 10am-4pm • *THE ART OF YOUTH:* Artworks by students of Memorial Composite High Scool, Stony Plain • Until June 28

MUSÉE HÉRITAGE MUSEUM 5 St. Anne Street, St. Albert (459-1528) • Open Mon-Sat 10am-5pm; Sun 1-5pm • *SCIENCE ON THE MOVE:* Until June 27

PROFILES PUBLIC ART GALLERY 19 Perron Street, St. Albert (460-4310) • Open Tue-Sat 10-5pm; Thu 10am-8pm • *SEAFARERS AND FISHWIVES:* Photographic artworks by Jennifer Crane with a display from the Clothing and Textiles department of Human Ecology (U of A); June 3-26 • Opening reception and art walk: June 3 (6-9pm)

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave (453-9100) • Open: Mon-Sun 9am-5pm • *THROUGH THE EYE OF THE NEEDLE:* Embroidery traditions and high craftsmanship of women from Gujarat, India; until June 6 • *IN THE SHADOW OF VOLCANOES:* Indonesian artworks; until June 6 • *WHERE ARE THE CHILDREN? HEALING THE LEGACY OF THE RESIDENTIAL SCHOOLS:* until Aug. 2 • *BIG THINGS 3:* Featuring large-scale sculptures by the artists of the North Edmonton Sculpture Workshop; until Mar. 29 • *SYNCRUDE CANADA ABORIGINAL PEOPLES GALLERY:* Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. Permanent exhibit • **Spotlight Gallery:** *EVERY MOTHER'S FEAR: ALBERTA'S POLIO EXPERIENCE:* until Sept. 12 • **The Natural History Gallery:** • *BUG ROOM:* Live invertebrate display. Permanent exhibit • *THE BIRD GALLERY:* Mounted birds. Permanent exhibit • *TREASURES OF THE EARTH:* Geology collection. Permanent exhibit • *WILD ALBERTA GALLERY:* Permanent exhibit • Wild Alberta every weekend. Presentations start at 1 pm and 2 pm • Admission is half price Sat and Sun (9-11am)

PYGMALION SCHOOL OF FINE ART 12, 44 St. Thomas Street, St. Albert • *IT'S MORE THAN REFRIGERATOR ART:* Artworks by students • June 3-4 (6-9pm)

RAVEN'S EYE VIEW 102 Ave, 97 St • Aboriginal art • Opening reception: Sat, June 5

RED STRAP ART MARKET 10305-97 St (497-2211) • Open: Tue-Sun 11am-5pm • Artworks by various artists and artisans • *ECOSTRAVAGANZA* Naturalists, environmentalists a, bird watchers, trail enthusiasts and learn about nature in your own back yard; Sun, June 13 (1-5pm)

REYNOLDS-ALBERTA MUSEUM Wetaskiwin (1-800-661-4726) • *HISTORY ROAD:* More than 400 vehicles representing a century of transportation • June 12-13

RIGOLETTO'S CAFÉ 10068-108 St • *INTERLUDE:* Drawings and Polaroid transfers by E. Ross Bradley • Until June 15

RIVERDALE HALL 9231-100 Ave (460-8664) • African crafts • Sat, June 5 (1-5pm) • Proceeds fund Edzimkulu's work with children affected by AIDS in South Africa

ROWLES AND COMPANY GALLERY 10130-103 St (426-4035) • Open Mon-Fri 9am-5pm; Sat 12-5pm • Glass blown sculptures by Mark Gibeau, Arte Vargas, Marcia de Vicque and Jennifer Jacoby. Also metal artworks by Rogelio Menz and Lynn Gratz • **Hotel MacDonald:** Acrylic paintings by Steve Mitts • **Oxford Tower:** Oil paintings by Audrey Pfannmuller • **Scotia Place:** Steve Mitts • Until June 30

ST. ALBERT'S ART WALK • **Art Beat Gallery:** Paintings by Shirley Cordes-Rogozinsky • **The Bookstore on Perron and Gallery 7:** Doris Charest, Vicki Armstrong, Stuart Dodds • **Gemport:** Paintings by Marguerite Sawyer, goldsmithing and faceting gemstones by Luc Guillemette on site • **Modern Eyes Gallery:** Artworks by Cheryl Paige Bozarth • **Profiles Gallery:** • **Pygmalion School of Fine Art:** Student artworks • June 3 (6-9pm)

SELFRIDGE POTTERY STUDIO 9844 88 Ave (439-9296) • Open house: Stoneware pottery by Richard and Carol Selfridge • June 5-6 (11am-5pm)

SNAP GALLERY 10137 104 St (423-1492) • Open Tue-Sat (12-5pm) • *TERRESTRIAL FORCES:* Printmaking artworks by Karen Kunc • Until July 3

SNOWBIRD GALLERY WEM, 8882-170 St (444-1024) • Work by J. Yardley-Jones and Gregg Johnson, acrylics by Jim Vest, pottery by Noburo Kubo and Jacqueline Stenberg

STANLEY A. MILNER LIBRARY Centre for Reading and the Arts • *MILLENNIUM IN A BOX:* Handmade books, a conceptual interpretation of where the millennium is leading by Canadian artists • Until June 30

STUDIO GALLERY 143 Grandin Park Plaza, St. Albert (460-5990) • *FACES AND PLACES:* Artworks by Alandra Allenbright, Bruce Allen, Doug Fraser, Susanne Loutas, Mary Lee Small, Helen Smith, Bruce Thompson, Pat Wagensveld • Until June 26

STUDIO 321 Rice Howard Way, 10168-100A St (424-6746) • Open: Sat-Sun 1-4pm • *THE FATHER-SON EXHIBIT:* Landscapes, florals, portraits by Marc Munan and sculptures by Louis Munan

UPSTAIRS GALLERY Great Bear Framing, 2nd Fl, 11631-105 Ave (452-8906) • *A LUMINOUS SILENCE:* Artworks by Greig Rasmussen • June 5-30 • Opening reception: Sat, June 5 (12-5pm)

VAAA GALLERY 3rd Fl, Harcourt House, 10215-112 St (421-1731) • *PLATINUM PERCEPTIONS:* Photographs by Allan King • Until June 12

VANDERLEELIE GALLERY 10183-112 St (452-0286) • Open: Tue-Sat 11am-5pm • Paintings by James Lahey, David Alexander, Sam Lam, Jonathan Forrest, and Gregory Hardy. Sculpture by Isla Burns • Until June 8

WILDWOOD GALLERY AND STUDIO 5410-50 St, Wildwood, (780-325-3904) • Open: Tue-Sat 11am-5pm, or by appt • Metal, wood, clay scultpures, paintings and furniture • Through June

LITERARY

AUDREYS BOOKS 10702 Jasper Ave (423-3487) • Kate Braid reads from a selection of her poetry and prose • Fri, June 4 (7:30pm)

UNIVERSITY EXTENSION CENTRE Room 3-40 • Kate Braid reads from a selection of her poetry and prose • Fri, June 4 (noon)

LIVE COMEDY

THE COMEDY FACTORY 3414 Gateway Boulevard (469-4999) • Chirs Molineux; June 4-5 (8:30pm) • Jeremy Green; June 11-12 (8:30pm)

FARGO'S 10307-82 Ave (433-4526) • Improv comedy • Every Sun

LEGENDS PUB 6104 172 St (481-2786) • Comedy Mondays With Yuk Yuks on Tour

RED'S WEM (481-6420) • Hypno Sundays • 9:30pm

WINSPEAR CENTRE (428-1414) • A Night of Improv: Featuring Greg Proops, Ryan Stiles, Colin Mochrie, Jeff Davic, Chip Esten, Brad Sherwood • June 13, early show: 6pm door, 7pm show; late show: 9pm door, 9:30pm show • $35.50 and $42.50 • Tickets available at Winspear box office

THEATRE

CAROUSEL Mayfield Dinner Theatre, Mayfield Dinner Theatre, Mayfield Inn, 16615-109 Ave (483-4051) • Rodgers and Hammerstein's tearjerking musical adaptation of Ferenc Molnar's play *Liliom,* about an irresponsible carnival barker who is allowed to return from the dead for one day and try to repair the lives of the wife and teenaged daughter he left behind • Until July 4 • Tickets available at Mayfield Dinner Theatre box office

CHIMPROV! Varscona Theatre, 10329-83 Ave (448-0695) • Long-form improvisational sketches performed by Rapid Fire Theatre's top improvisers • Every Sat (11pm) except last Sat of each month

DIE-NASTY Varscona Theatre, 10329-83 Ave (448-0695) • Jeff Haslam, Stephanie Wolfe, Mark Meer, Josh Dean, Davina Stewart and Leona Brausen celebrate the 13th season of Edmonton's legendary live improvised soap opera by spoofing the '50s melodramas of Douglas Sirk and Grace Metalious • Every Monday (8pm)

THE LARAMIE PROJECT Stanley Milner Library Theatre (482-5811) • Presented by the Theatre Zocalo • Elisabeth Ebbels directs Moises Kaufman's celebrated ensemble play about the killing of gay teenager Matthew Shepard and his death's impact on his hometown of Laramie, Wyoming • June 4-5 (7:30pm) • $12 (adv)/$15 (door)

LOVE + LOVE Catalyst Theatre, 8529 Gateway Boulevard (431-1750) • An unusual new blend of theatre, visual art and music co-created by actor/playwright/composer Jonathan Christenson and designer Bretta Gerecke • Until June 5 • $21 (adult)/$16 (student) • Tickets available at Catalyst Theatre

MAGNETIC NORTH THEATRE FESTIVAL Various venues throughout Edmonton (420-1757/492-8000) • June 9-19 • A showcase of 11 acclaimed theatrical productions from across Canada, as well as staged readings, workshops and panel discussions of arts and theatre issues with some of Canada's most notable theatre personalities • **Rice Theatre** (The Citadel): Earshot by Morris Panych (June 9-13, 8pm); *BRILLIANT! The Blinding Enlightenment of Nikola Tesla* by the Electric Company (June 15-19, 8pm) • **Varscona Theatre:** *The Adventures of Ali and Ali and the Axes of Evil* by NeWorld Theatre and Cahoots Theatre Projects (June 10-14, 8pm); *Tempting Providence* by Robert Chafe (June 16-18, 8pm; June 19, 3pm and 8pm) • **Timms Centre for the Arts** (Second Playing Space): *Lauchie, Liza and Rory* by Sheldon Currie (June 11-14, 8pm, June 13, 3pm); *Through the Eyes* by Don Druick (June 16-18, 8pm; June 19 3pm and 8pm) • **Timms Centre for the Arts** (Mainstage): *The Danish Play* by Sonia Mills (June 10-11, 8pm; June 12, 3pm and 8pm); *Ernestine Shuswap Gets Her Trout* by Tomson Highway (June 14-18, 8pm) • **Catalyst Theatre:** *I, Claudia* by Kristen Thomson (June 15-18, 8pm; June 19, 3pm and 8pm) • **Arts Barns:** *Dear Fizzy* by Théâtre de l'Oeil (June 13, 3pm; June 14, 10am; June 15, 10am and 1pm, June 16, 10am); *Cirkus Inferno* by the Daredevil Opera Company (June 17, 10am; June 18, 10am and 7pm; June 19, 11am and 3pm) • For a full schedule of events, see www.magneticnorthfestival.ca • Tickets available at TIX on the Square

NEXTFEST 2004 Various venues throughout Edmonton (453-2440) • The latest edition of Theatre Network's annual multidisciplinary arts festival, featuring visual art, music, film and readings and full productions of new plays by young, emerging artists • June 3-13 • Tickets available at Roxy Theatre box office

OCEAN'S ELEVEN AND A HALF Celebrations Dinner Theatre, Oasis Entertainment Hotel, 13103 Fort Rd (448-9339) • Charming criminal Harry Ocean reunites his old gang of bumbling thieves in order to pull off a daring casino heist in this musical spoof of the film *Ocean's 11* • Until Aug. 7 • $34.95-$49.95 • For Tickets, call 448-9339

PITH! Varscona Theatre, 10329-83 Ave (433-3399 voice box 2/420-1757) • Leona Brausen, Jeff Haslam and Davina Stewart star in this revival of director/playwright Stewart Lemoine's magical 1997 Fringe play about a charming drifter who uses the power of imagination to provide a grieving New England widow with a sense of closure about the fate of her husband, who disappeared during an expedition into the South American jungle • Until June 5 (Tue-Sat 8pm, Sat 2pm) • $18 (adult)/$15 (student/senior/Equity); Pay-What-You-Can: Tue evening and Sat matinee • Tickets available at TIX on the Square

SECRET SPACES: THE BUS PROJECT Bus, leaving from North East corner of the TransAlta Arts Barns, Gateway Blvd, 84 Ave (477-5955/420-1750) • Presented by Workshop West Theatre • Ron Jenkins directs Robert Corness, Cathy Derkach, Chris Fassbender, Dave Horak Maralyn Ryan and Bridget Ryan in this unusual theatrical experience, in which audiences travel around Edmonton on a bus in order to witness new site-specific short plays by Ken Brown, Marty Chan, Beth Graham, Mieko Ouchi and Cathleen Rootsaert • Until June 13 • $25 • Tickets available at Workshop West, TIX on the Square

THE SOUND OF MUSIC The Citadel, Shoctor Theatre, 9828-101A Ave (425-1820) • Tom Wood directs Rodgers and Hammerstein's family musical about the romance that blossoms between an emotionally frigid Austrian baron and the nonconformist, guitar-strumming nun he hires to act as governess for his seven children • Until June 6 • Tickets available at Citadel Theatre box office

SURF'S UP! Jubilations Dinner Theatre, (484-2424) • An affectionate, song-filled parody of the Frankie Avalon/Annette Funicello "beach party" movies of the 1960s set on Bongo Beach at the secluded tip of the North Saskatchewan River • Until June 20

THEATRESPORTS Varscona Theatre, 10329-83 Ave (448-0695) • Presented by Rapid Fire Theatre • Teams of improvisers create sketches on the spot based on audience suggestions, and have the results evaluated by a team of heartless judges • Every Fri (11pm) • Tickets available by phone



AN EVENING OF FINE DINING, MUSIC, ART & PURPOSE.
LOCAL ARTISTS HAVE UNITED TO CREATE WORKS OF ART
WHICH WILL BE OFFERED THROUGH A SILENT AUCTION.

art of living
a celebration of life

SATURDAY JUNE 5, 2004
HOTEL MACDONALD, EMPIRE BALLROOM
DOORS OPEN AT 6:00 pm
DINNER AT 7:30 pm
TICKETS $150.00 ea.

PROCEEDS FROM THIS FORMAL DRESS BENEFIT WILL SUPPORT
THE PROGRAMS AND SERVICES OF HIV EDMONTON.
FOR TICKETS *contact* CARMEN *at* 780.488.5742

HIV EDMONTON VUE WEEKLY

EVENTS WEEKLY

...x your free listings to 426-2889 or e-mail them to ...vue ab.ca. Deadline is Friday at 3pm

CLUBS/LECTURES

ALL ABOARD BREAKFAST Fort Edmonton Park ...6-8787/496-2925) • Talk about the history of the ...way in Edmonton • Sat, June 12 (87-9:30am) • ... (adult) • Pre-register

BEHIND THE SCENES WITH OUR CATS Valley Zoo ...26-2925) • Talk and feeding • Thu, June 10 (6:30-...) • $17 (adult) • Pre-register

BUILDING A CULTURALLY DIVERSE EDMONTON ... ARTISTS AND ARTS AND CULTURAL ADMINISTRATORS 424-2787 • Conference and dis-...on about contemporary issues facing the arts in ...onton hosted by the Edmonton Arts Council • ... 10 (9:30am) • Smudge ceremony and ending ...:30pm) • Free • Pre-register by June 8 (call Evelyn ...nter at the Edmonton Arts Council)

CREATING OUR FUTURES: BUILDING OUR TOWNS AND CITIES AS LEARNING COMMUNITIES (488-4848) • Seminar featuring Christine ...tton of Edinburgh with representatives from Australia, New Zealand, Finland, France, Canada ...d China in 24 presentations and hands-on work-...ops Presentation from Mawson Lakes, Australia • ...une 3-4 • Pre-registration

CULTIVATING LOVING KINDNESS THROUGH MEDITATION Jasper Activity Centre, Jasper (484-...646) • Lecture presented by Tibetan monk ...hok Lobsang Dhamchoe • June 11 (7:30pm) • ...5 (door)

ECO-SOLAR HOME TOUR Various locations throughout Edmonton and surrounding area • Tour of homes and buildings that display practical examples of renewable energy (solar, wind, geothermal), energy security, energy efficiency and low emission technologies • Sat, June 12 (noon-4pm) • Free • www.ecosolar.ca

EDMONTON'S PLANNING AND DEVELOPMENT DEPARTMENT • **Heritage Mall,** 2323-111 St (496-6055) Public meeting to discuss the proposed redevelopment of the former Heritage Mall property; Wed, June 16 (7-9pm) • **Clareview Recreation Centre,** 3804-139 Ave (496-6096) Meeting to discuss the proposed changes for lands in the Clareview Campus Neighbourhood; Thu, June 3 (7pm) • **Caernarvon Elementary School,** 14820-118 St (496-6247) Meeting to discuss proposed changes for lands located within the Baranow neighbourhood; Tue, June 8 (7pm)

ELECTION FORUM: IMMIGRATION MATTERS Sacred Heart School Gym, 9624-108 Ave (424-7709) • Forum featuring Rahim Jaffer, David Kilgour, Malcolm Azania, Portia Clark (moderator) • Thu, June 3 (7:30pm)

ENVIRONMENTAL AWARENESS FAIR Atrium, Canada Place, 9700 Jasper Ave (497-3841) • Thu, June 3 (10am-3pm) • Free

INTRODUCTION TO NESTING SONGBIRDS John ...nzen Nature Centre (496-2925) • Presented by Chris Fisher • Mon, Jun 9 (7-9pm) • $10 (adult) • Pre-register

KARMA TASHI LING TIBETAN BUDDHIST MEDITATION SOCIETY 10762 Whyte Ave (437-3688) • Lojong (Mind Training) Tape series meeting every Wed (7.30pm)

OPERA ENLIGHTENMENT LECTURE SERIES (420-1757) • Part of the Canadian Vocal Arts Festival, hosted by Morris Madura • June 6, 13 (3-5pm) • $10 (adult)/$7.50 (student/senior) • Tickets available at TIX on the Square

SUMMER MEDITATION RETREAT IN THE ROCKIES Tekarra Lodge, Jasper (484-8646) • Presented by Gaden Samten Ling Tibetan Buddhist Meditation Society • June 11-13

T.A.L.E.S. EDMONTON (433-2932) • Storytelling invitation: every 2nd Fri (8pm) • The oral tradition of storytelling (be a listener or a storyteller)

THE TIBETAN BUDDHIST MEDITATION SOCIETY, GADEN SAMTEN LING 11403-101 St (479-0014) • Learn about Tibetan Buddhism and meditation with Kushok Dhamchoe of Namgyal Monastery in India • Every Tues (7-9pm): beginners • Every Wed (7-9pm) and Sun (11am-1pm): advanced

UPWARD BOUND TOASTMASTERS Baker Centre, 10th Fl, 10025-106 St (477-2613) • Every Wed (7pm): Weekly meeting about public speaking, and how to improve your communication and leadership skills

THE VIOLATION OF INNOCENCE–HOW CULTS ABUSE CHILDREN U of A Conference Centre (452-1830) • Conference Understanding Cults and Other Charismatic Groups presented by the American Family Foundation with the Edmonton Society Against Mind Abuse (1985) • June 11-12 • Pre-register

WASKAHEGAN TRAIL ASSOCIATION Bonnie Doon Recycle, 85 St, 85 Ave • (458-6904) Free guided hike, approx. 11 km at Ft. Ethier; Sun, June 6 (9am) • (455-0130) Free guided hike, approx. 10 km at Killeen Ponds; Sun, June 13 (9am)

QUEER LISTINGS

AXIOS (454-8449) • A support group, local chapter of the international organization of Eastern Orthodox and Eastern Rite Catholic Gay and Lesbian Christians

BOOTS AND SADDLES 10242-106 St (423-5014) • Large tavern with pool tables, restaurant, shows. Members only

BUDDYS NITE CLUB 11725B Jasper Ave (488-6636) • Open 9-3 • Dancing, strip contests, go-go boys • Every Mon: Free pool. DJs Arrow Chaser, Jeffy Pop, Code Red • No membership needed

DIGNITY EDMONTON (482-6845) • Support community for lesbigay Catholics and friends

DOWN UNDER 12224 Jasper Ave (482-7960) • Steambath

EDMONTON RAINBOW BUSINESS ASSOCIATION (422-6207) • An organization for gay men and lesbians in business and their non-gay friends to share business knowledge, learn, make friends and network in a positive, proud space where being yourself is the norm

GAY MEN'S OUTREACH CREW (GMOC) 45, 9912-106 St (488-0564) • Peer education initiative for gay/bisexual men that works toward preventing the spread of HIV by improving self-esteem

HIV NETWORK OF EDMONTON SOCIETY 105, 10550-102 St (488-5742) • Programs and support services for people affected and infected by HIV/AIDS and related illnesses. Counselling, referrals, support groups, harm reduction, education, advocacy and public awareness campaigns

ICARE 702A, 10242-105 St (448-1768) • www.icare-alberta.org • The Interfaith Centre for AIDS/HIV Resources and Education (formerly Interfaith Association on AIDS) provides spiritual support and connections for those affected by HIV/AIDS

ILLUSIONS SOCIAL CLUB GLCCE, Suite 45, 9912-106 St • Meetings every second Thursday each month

INSIDE/OUT U of A Campus • Monthly meetings for campus-based organization for lesbian, gay, bisexual, transgender and queer (LGBTQ) faculty, graduate student, academic, straight allies and support staff of the U of A to network and socialize in a supportive environment (fall and winter terms). Contact Kris Wells (kwells@ualberta.ca) or Marjorie Wonham (mwonham@ualberta.ca) for info • www.ualberta.ca/~cied/eps/AgapeVerdana.htm

LAMBDA CHRISTIAN COMMUNITY CHURCH Garneau United Church, 11148-84 Ave (474-0753) • Every Sun (7pm): Worship services. Serving the gay, lesbian, bisexual and transgendered community

LIVING POSITIVE www.connect.ab.ca/livepos (488-5768) • Edmonton Persons Living with HIV Society. Peer-facilitated support groups, peer counselling • Daily drop-in

LUTHERANS CONCERNED www.lcna.org (426-0905) • A spiritual community which gathers monthly for sharing, friendship, individual support and a safe space for our own spiritual questions

MAKING WAVES SWIMMING CLUB www.geocities.com/makingwaves_edm • Recreational and competitive swimming with coaching, beginners encouraged to participate. Socializing after practices • Practices every Mon and Thu

METROPOLITAN COMMUNITY CHURCH OF EDMONTON (429-2321) • Weekly non-denominational church services

OUT IS IN (492-0767) • A youth arts project about GLBT issues, and addressing homophobia in schools and in the community • For more info www.ualberta.ca/~outisin or outisin@ualberta.ca

PFLAG GLCCE, Suite 45, 9912-106 St (462-5958) • Meetings every third Tuesday of the month at 7:30pm • Support/education for parents, families and friends of lesbians/gays/bisexuals transgenders

POLICE LIAISON COMMITTEE (421-2277/1-877-882-2011, ext. 2038) • Edmonton Police Service and the gay and lesbian community

PRIME TIMERS (426-7019) • Meetings every second Sunday of the month at 3pm. A social group for gay/bisexual men over 40 and their friends

PRISM BAR AND GRILL 10524-101 St, back entrance (990-0038) • Lesbian and gay bar/restaurant

THE ROOST 10345-104 St (426-3150) • Open Sun-Thu 8pm-3am, Fri-Sat 8pm-4am • TUE: Hot Butt Contest (8pm-midnight) with DJ Janny • WED: Amateur strip with Weena Luv, Sticky Vicky, DJ Alvaro • THU: Rotating shows: Ladonna's review, Sticky's open stage and the Weakest Link game second and last Thursday with DJ Jazzy • FRI: **Upstairs:** Euro Blitz: New European music with DJ Outtawak, DJ Jazzy and male stripper **Downstairs**: female stripper • SAT: Every Sat like new years: **Upstairs:** Monthly theme parties with DJ Jazzy, new music with DJ Dan and Mike **Downstairs:** Retro music • SUN: Betty Ford Hangover Clinic Show Beer Bash; every long weekend with DJ Jazzy • Tue-Thu $1 (member)/$4 (non-member); Fri-Sat $4 (member)/$6 (non-member); Sun $2

TRANSSEXUAL/TRANSGENDER SUPPORT GROUP egret@hotmail.com • Meetings every fourth Tuesday of the month • Information and mutual support for transgendered people in an open, friendly and safe environment. Open to transsexuals, transvestites, cross-dressers, drag queens/kings

WOODYS 11723 Jasper Ave (488-6557) • Open Sun-Thu 1-12; Fri Sat 1-3 • Gay nightclub. Every Sun-Tue (7-12am): karaoke with Tizzy. Every Wed: game show. Every Fri: free pool. Every weekend: open stage, dance with DJ Arrow Chaser • No membership needed

YOUTH UNDERSTANDING YOUTH Gay and Lesbian Community Centre of Edmonton (GLCCE), 45, 9912-106 St (488-3234) • www.yuyouth.tripod.com/yuy • Every Sat (7-9pm) • A facilitated social/support group for lesbian, gay, bisexual, transgendered, straight and questioning youth under the age of 25

SPECIAL EVENTS

ALL ABOUT US Stanley A. Milner Library, Centre for Reading and the Arts, Sir Winston Churchill Sq (496-7963) • Reading by members of the Minerva advanced creative writing class • June 10 (1:30pm)

ARMOR ALL NATIONAL CAR WASH DAY Canadian Native Friendship Centre, 11205-101 St • Fundraiser for the Canadian Native Friendship Centre • Sat, June 5 (11am-4pm)

ART OF LIVING GALA Hotel MacDonald, Empire Ballroom (488-5742)• Dining, music, and an art auction presented by the local art community and the HIV Network of Edmonton • Sat, June 5 (7pm (door), 7:30pm (dinner) • $150 • Proceeds to support the programs and services of HIV Edmonton

CANADIAN VOCAL ARTS FESTIVAL Various venues (420-1757) • Presented by Opera Nuova • Until June 20 • Passes for the entire event (not including the Ambassador Concert) $95 (adult)/$55 (student/senior) • Tickets available at TIX on the Square

CHILDREN'S FESTIVAL Various venues in St. Albert (459-1542/451-8000) • Open Tue-Fri 9:30am-3:30pm; Sat 9:30am-5pm • Until June 5 • Tickets available at TicketMaster, Arden Theatre box office

DANDELION FESTIVAL John Janzen Nature Centre, Fox Dr, Whitemud Drive (496-8787) • Displays, poetry, games, composting centre and speakers. Music by Everett LaRoi • Sun, June 6 (noon-4pm) • $4.75 (family)/$1.75 (adult)/$1.50 (youth/senior)/$1.25 (child)

AN EVENING OF MUSIC Timms Centre for the Arts, U of A, 89 Ave, 112 St (422-7333 ext. 266) • Featuring Christian Mena, The North Country Ramblers, Oran Choir and Charlie Austin (piano) • Fundraiser for the Boyle McCauley Health Centre • Thu, June 3 (6:30pm reception/silent auction; 7:30-10:30pm show)

FARMERS' DAY Stony Plain Multicultural Heritage Centre (963-2777) • Sat, June 5 (noon-3pm) • Free

FOUNDER'S DAY TEA Rutherford House, U of A Campus (427-3995) • Celebration with a tea party and a tree planting ceremony • Sun, June 6 (noon-4pm) • $3 (adult)/$2 (senior/youth)/$8 (family)/free child 6 and under

HEART BEAT Foote Field, U of A Campus, 11601-68 Ave (471-806) • Help raise funds for the Northern Alberta Cardiac Rehabilitation program at the Glenrose • Sun, June 13 (8am registration, 10:45 awards) • www.capitalhealth.ca/conferences&events

NORTH COUNTRY FAIR Joussard (780-988-3258) • June 18-20 • $75 (adult adv)/$95 (adult gate)/$50 (youth/senior/student adv)/$50 (youth/senior/student gate) • Tickets available at Earth's General Store until June 17 • www.northcountryfair.ab.ca

SPIRIT OF CARING GOLF TOURNAMENT The Links Golf Course, Spruce Grove (431-3781) • Hosted by the Good Samaritan Society • Thu, June 10 • www.gss.org

TOURNAMENT OF ACES Derrick Golf and Winter Club (497-5543) • Fundraiser to help support scholarships and bursaries for MacEwan students • Wed, June 9 • www.macewan.ca/aces

KARAOKE

AVENUE PIZZA 8519-112 St (432-0536) • Every Thu (9:30pm)

BILLY BOB'S Continental Inn, 16625 Stony Plain Rd (484-7751) • Every Thu (9pm): Music Trivia with Escapade Entertainment • Every Fri/Sat (9:30pm): with Escapade Entertainment

BILLY BUDD'S 9839-63 Ave (438-1148) • Karaoke Idol contest • Every Sat (8:30pm)

CAMELOT SPORTS BAR 10231-95 St (425-4298) • Every Sun (8pm): Hosted by Jeannie

CLAREVIEW PUB Victoria Trail, 132 Ave (414-1111) • Every Tue (9:30pm-2am)

DRUID 11606 Jasper Ave (454-9928) • Every Wed

GAS PUMP 10166-114 St (488-4841) • Every Tue/Wed

KELLY'S 11540 Jasper Ave (451-8825) • Every Sun/Wed (9pm)

L.B.'S 23 Akins Dr, St. Albert (460-9100) • Every Tue/Thu (9pm)

LEGENDS 6104-162 St (481-2786) • Every Wed (9pm)

MICHAEL'S 11730 Jasper Ave (482-4767) • Every Mon: with Jammin' Jamie

ORLANDO'S I 15163-121 St (457-1195) • Every Sun (9pm)/Wed (10pm)

ORLANDO'S II 13509-127 St (451-7799) • Every Wed/Thu (9pm)

PEPPERS Westmount Centre, 111 Ave, 135 St (451-8022)• Every Thu: Karaoko by Stonerock Productions

RATTLESNAKE SALOON (438-8878) • Karaoke

ROSEBOWL PIZZA 10111-117 st (482-5152) • Every Wed/Sat (9pm)

ROSIE'S BAR AND GRILL DOWNTOWN 10604-101 St (423-3499) • Every Tue-Sat (9pm-1am) with Ruth

ROSIE'S BAR AND GRILL HIGHSTREET 10315-124 St (482-1600) • Daily (9:30pm)

ROSIE'S BAR AND GRILL OLD STRATHCONA 10475-80 Ave (439-7211) • Thu, Fri, Sat (9:30pm-1:30am)



free will astrology

BY ROB BREZSNY

ARIES Mar 21 - Apr 19

There is a Native American nation that white people call the Winnebago. The tribe's members refer to themselves, however, as the Hotcâgara. That's your first metaphorical clue for the week, Aries. You should firmly correct anyone who misnames or misidentifies you. Here's another tip, courtesy of the Hotcâgara. In their origin myth, the great god Earthmaker wakes up to realize he is the only being in the universe. In his abysmal loneliness, he weeps. His tears become the oceans and rivers and lakes of our world. I suspect that the tears you cry in the coming week will, like Earthmaker's, be profoundly creative.

TAURUS Apr 20 - May 20

In his book *The Gulag Archipelago*, Aleksandr Solzhenitsyn documents the Soviet Union's oppression of many ethnic groups between 1918 and 1956. "Only one nation would not give in, nor acquire the mental habits of submission," he noted. "These were the Chechens. They never sought to please, to ingratiate themselves with the bosses.... No one could stop them from living as they did." I don't mean to imply that the manipulative pressures coming to bear on you, Taurus, are anywhere near as severe as what the Chechens experienced. In fact, your version might be rather covert or subtle. But I urge you, nevertheless, to stand up in defense of your independent spirit with a Chechen-like clarity and ferocity.

GEMINI May 21 - June 20

At this point in your journey, Gemini, your free will is a more important factor in determining your fate than the constraints of karma or the whims of the gods. I won't waste your time, then, predicting what may or may not lie ahead. Instead I'll invite you to formulate self-fulfilling prophecies about the beautiful future you want to create. To help tease out your brainstorms, I offer you a few of the laws of life articulated by Hawaiian shaman Serge Kahili King: (1) The world is what you think it is. (2) There are no limits; everything is possible. (3) Energy flows where attention goes. (4) Now is the moment of power. (5) To love is to be happy. (6) All power comes from within.

CANCER June 21 - July 22

"Dear Dr. Brezsny: Last night I dreamt I was returning home from a horrid date with a man who didn't even know my name. As I came into the living room, the heating duct flew off and hundreds of rabbits started pouring in. At first I didn't mind, but then they started to attack me. Long story short, I was eaten alive by cute cuddly bunny wabbits: Comments? —Apparently Delicious Moon Child." Dear Moon Child: I think you're dreaming for the entire Cancerian tribe. Here are some possible dream interpretations: (1) You've been too nice for your own good lately. (2) Your extreme, almost manic fertility is leading you to do things that aren't healthy for you. (3) You should minimize contact with anyone who doesn't see you for who you really are, and you shouldn't indulge people who take advantage of your nurturing sweetness.

LEO July 23 - Aug 22

"Leafing through *Forbes* or *Fortune* is like reading the operating manual of a strangely sanctimonious pirate ship," wrote Adam Gopnik in the *New Yorker*. My perspective is a little different. I think of *Forbes* and *Fortune* as the bibles of the world's pre-eminent religion, the Holy Orthodox Church of Business As Usual. It's a cult we all have to come to terms with and pay tribute to. What's your relationship with it, Leo? Have you made your peace, or are you in a state of tormented denial? If it's the former, the next three months will be a favourable time to increase your income. If it's the latter, you should consider going on a financial vision quest.

VIRGO Aug 23 - Sept 22

[Note: In the spirit of the epic yet mysterious turning point you're at, Virgo, I'm providing you with an extravagant yet cryptic oracle. Read it with the nonlinear side of your brain.] Your escape from the false "home" is imminent. Are you ready to change about 10 per cent of your mind about who you really are and 20 per cent of your mind about where you truly belong? Regard it as a lucky sign if the prospect of fresh freedom rouses an ancient fear. It means you're close to finding the lost key to the kingdom of childhood, which is also the key to the secret garden of adulthood.

LIBRA Sept 23 - Oct 22

Using probability theory, mathematician J.E. Littlewood calculated that most people typically experience a miracle at a rate of about one per month. In my experience, that estimate is high. I think the average is closer to one miracle every seven weeks. But you Libras can disregard this speculation completely. The astrological omens suggest that the next four weeks will bring you at least four and as many as nine amazing synchronicities, supernatural interventions and wondrous mysteries.

SCORPIO Oct 23 - Nov 21

There's a chance that friends or family members will soon behave in a way that drives you crazy. It's also likely, however, that they will connect you to new resources and help you transcend your limitations. A third possibility is that they will do both: hurt you *and* heal you. However it all shakes out, Scorpio, you can be sure that your closest relationships are about to teach you lessons you didn't even realize you needed to know.

SAGITTARIUS Nov 22 - Dec 21

Laughter Yoga (www.laughteryoga.org) is a new international phenomenon that began in India. Practitioners gather together regularly to engage in half-hour sessions of nonstop chuckling, chortling and cackling. Yogic breathing exercises supplement the therapeutic value. The month of June will be an ideal time for you Sagittarians to launch local branches of these Laughter Clubs. The astrological omens say you'll be running into an extraordinary number of funny things. That's lucky for you because you have a lot of accumulated tension to purge, and the best way to do that is by having hilarious experiences.

CAPRICORN Dec 22 - Jan 19

Your guardian angel is in a feisty mood. I wouldn't be surprised if that not-so-imaginary friend played a trick on you in an attempt to get you to lighten up. Nor would I be shocked if that wise old fool woke you up in the middle of the night to teach you a new freedom song. A kick in the butt isn't out of the question; nor is a tickling sensation in your id or an odd pleasurable itch in your funny bone. No matter what form they take, Capricorn, I urge you to regard these visits from your secret helper as gifts of inspiration.

AQUARIUS Jan 20 - Feb 18

The *Weekly World News* sponsored Wear Your Thong to Work Day last March 26. I didn't tell you about it back then because you just weren't ready for it. This week, though, I can justify advising you to stage your very own Wear Your Thong to Work Day. According to my reading of the astrological omens, you'll have a lot more slack than usual whenever you express the raw, uninhibited, risk-taking side of your nature. If doing the thong thing isn't the way you'd prefer to cash in on this opportunity, choose something that's a more unique reflection of your daring side. How about an Indulge Your Fantasies Day, or a Be Your Future Self Day?

PISCES Feb 18 - Mar 20

In the Greek myth, Persephone was abducted by Pluto, god of the underworld. He took her to his domain with the intention of making her his queen. Persephone's mother Demeter pleaded with Zeus to intervene, and he agreed to do so, declaring that as long as Persephone had not eaten any food while in the underworld, she had to be returned to her mother. But by then it was too late: Persephone had already nibbled four pomegranate seeds. Eventually, a compromise was reached: Zeus decreed that Persephone must dwell in Pluto's realm for four months of every year, but could live in the sunlight the rest of the time. The moral of the story, as far as you're concerned, Pisces: *don't eat even one bite of that underworld food.* ❂

CLASSIFIEDS

If you want to place your Classified ad in Vue Weekly please phone Carol at 426-1996. Deadline is noon the Tuesday before publication.

architecture/decor

Antique Oak Drafting Table. Unique artifact designed to fold for railway transport. $1200.00 455-7816 for details

Pair solid wood doors with amber inserts 80"x60", $225; also small amber windows, $25 ea. Ph 455-7816 for info

books/magazines

ALHAMBRA BOOKS 10115-81 Ave
New larger location; More books, Free parking
Quality used books bought and sold since 1990
Phone 439-4195

business

EXPERIENCED BUSINESS MANAGER avail. to help your business prosper. Business Plans & Strategic Banking, Loans, Cash Mgmt, Re-financing, Collections, Sales & Marketing. Call: 720-6770

business opportunities

Unlimited Income Opportunity
Leaders with entrepreneurial vision needed to advance international company in Alberta.
www.incomeforu2.com
www.deregulationnow.com 866 289 2558

carpentry

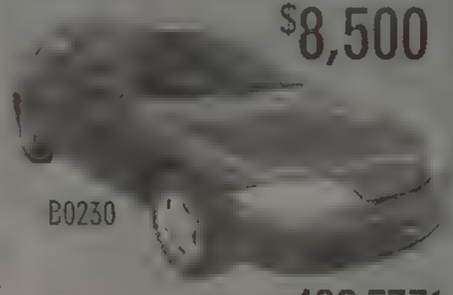
5 Man FRAMING CREW FOR HIRE. Available Immediately. Phone Leo 479-5422 or 916-0062.

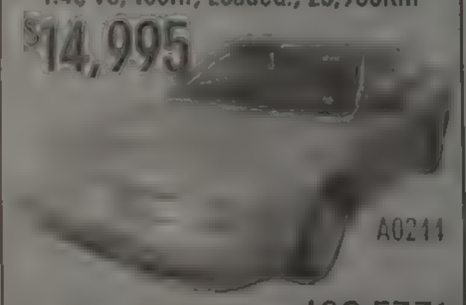
education

Turn your dreams into a career!
[illegible] 6 Month Dramatic Arts Program!
[illegible] Dramatic Arts
[illegible]

[illegible] Classifieds
[illegible] 426-1996 [illegible] information

cars for sale

2002 Chev. Cavalier
Auto, ABS, Traction Cass, Great Fuel Economy
$8,500

B0230
Call Edmonton Motors 482-5771

2003 Olds. Alero
1.4L V6, 180HP, Loaded!, 23,980Km
$14,995

A0211
Call Edmonton Motors 482-5771

electrical

JCS ELECTRIC
Residential, commercial,
Master Degree, 914-6697

RAMKO ELECTRICAL 30 years exp. comm. & res. 15% senior discount.
Call Jeff 7 days/wk 499-9494.

employment

EXCITING CAREERS:
Computer Programming/Internet **WEBSITE** Designer, Home Study Diploma. Computers provided. For free enrollment kit (24hrs)
1-800-477-9578 CMS TRAINING

excavating

PLP CONSTRUCTION LTD.
Lawn removal & replacement piles, post holes, hauling, etc. 974-6021

flooring

GECKO TILE Cermaic tiles, professionally installed. Great rates! Call Brian 722-9697
"Other products also installed

Mr. Hardwood
Terry Hrach
(780) 953-4351
Professional Installation of Prefinished, Unfinished and Laminite Wood Flooring

for rent

Room 4 rent in house on Ravine. Walk to Fac. St Jean. Direct bus to UofA, NAIT, Grant MacEwan $525 room and Board reg. 406-5871

1 bdrm in Historical Bldg. on Ravine. New Ikea furniture, loaded with features. Near Grandin Station, 1 stop to U of A 406-5871.

furniture for sale

Bed, Queen extra thick orthopedic pillowtop boxspring & matt. new cost $950 sacrifice $250. Can deliver 453-3077

KING BED Orthopedic pillowtop MATTRESS and BOX SPRING, NEW! New cost $1750; Sacrifice $450. 453-3755

gardening

TREE REMOVALS, Pruning, Stump Grinding Hedges. Insured. University Arbor 455-4127, 430-4799.

Place your Classified ad in Vue Weekly. Phone Carol at 426-1996 for more info.

health services

REVEKKA C KAKOULLIS
CHARTERED PSYCHOLOGIST
Individual & Family Counselling. Day, evening & weekend Appointments. (780) 920-5482

SLIMWEIGH

NOW AVAILABLE IN CANADA

LOSE WEIGHT WHILE YOU SLEEP AND SO MUCH MORE

CALL JEFF AT 1-866-461-4372

help wanted

Work around your schedule, earn an extra $450-$1,500 monthly part-time or $2,000-$4,500 full time.
1-8[illegible]

HEY YOU!
Need extra income, stuffing envelopes? Rush SASE to: Box Kensington RPO Edmonton, AB. T6V 1G7

SPORTS & SPECIAL EVENTS

- Days or Evenings
- Full or Part-time
- Excellent Income
- Will Training
- Paid weekly

Call now to join Canada's sports marketing team.

Full time Days – Dwayne
Part time or Eve – Rob or Mark

Call 482-5867

Starlite Room/Victory Lounge Hiring
Meet the stars, tend the bars and bring us any other skill sets (like kitchen management) you might possess. We're building a talent bank. Application forms available at starliteroom.ca Drop completed forms and resumes at 10030 102 Street. Inteviews begin second week of June

WORK FROM HOME
Earn $450-$1500 P/T or $1,500-$4,500 F/T per month
Call: 1-800-230-9146

Motivated individuals, get paid 24/7 on services we use daily. Work around current schedule. Very attractive income. 662-4503. www.itsglobalbiz.com

ACCES EMPLOI
Vous aide à trouver un emploi!
(780) 490-6975.

Wanted 23 people to lose weight.
Amy lost 12lbs in 2 wks.
Call Brent at (780) 997-6464.

Drivers wanted: $15+/hr., Wed (night) and Thu (day) perm/PT. Must have mini-van or truck. Looking for reliable, responsible person. Ph 907-0570.

CHANGE YOUR LIFE! TRAVEL TEACH ENGLISH
We train you to teach. 1000's of jobs around the world. Next in-class or ONLINE by correspondence. Jobs guaranteed.
10762-82 Ave.
Call for Free info pack 1-888-270-2941.

home cleaning services

WE PROVIDE housecleaning services to Edm & area Call: 1-866-672-4709 or go to www.helpishandy.com

painting

MASTERPIECE PAINTING
Interior/Exterior. Ceilings, specialty paints i.e. children rooms, etc. T. Mason. 920-5643.

personals

To the lovely tall lady driving the Santa Fe parked next to me at the Sears Bonnie Doon Garden Centre the afternoon of Victoria Day Monday You were very charming and friendly as we waited in line; I was unusually tongue-tie-tethered. all sorts on my mind–my apologies. I would enjoy meeting you again. Latte perhaps? Dinner? Or simply some help in your garden? I would be honoured to make your acquaintance.
rpz375@telus.net

pet services

Doggy Do's Travelling Groomer. Let us come to your pet. **458-9323**
www.doggydogsgrooming.org

pool tables

***** POOL TABLE *****
New 8ft Solid maple 1" Slate retails $4500 asking $2150 delivered **1-866-816-1128**
www.qbilliards.com

real estate

CONDO FOR SALE

Assumable $8300 cash to mortgage
3 bedroom, 5 appliances,
walk-out deck, fully renovated,
new carpet, new windows, new lino,
new paint.
A pleasure to view.
457-3642

IDEAL SOUTHSIDE LOCATION

Only minutes to downtown and Bonnie Doon and very handy to the U of A, this 844 sq ft, 2 bedroom bungalow with one bedroom basement suite is a very good value for convenience and location. Priced at $159,900 Call Murray Berg @ Remax R.E.C. 438-7000 for details

sales

NEW CAREER OPPORTUNITY
Training is now being offered for Wholesale/Orderdesk/Sales Positions
Call Personal Support & Development Network
496-9220

suites for rent

Next Door to GMCC, New Renovation, bright, clean 1,2 bedroom,
Close to downtown. 425-7592.

psychics

Readings By Sharon
A psychic spiritual medium of over 30 yrs. Available through private sittings in Winterburn area. Call for further details at (780) 710-7365.

shared accommodation

Share two bedroom apt. close to U of A and LRT. Responsible, quiet, non-smoker. All ams. $485/mon. 437-9546 or 469-6615.

special events

REV. D. KAYE TAPATRICK–WELCOME HOME PARTY. Fri, June 18, 7-10pm. North Glenora Community Hall, 13535-109A Ave. $20 (door), $5 (12yrs & under). Fundraiser. She speaks live and in person!! Music and snacks. Reserve tickets now. callingrevk@shaw.ca or ph 454-7907.

Place your Classified ad in Vue Weekly. Phone 426-1996 for more info.

sports and leisure

Get in the GAME with the Edmonton Sport and Social Club! Co-ed sports leagues for active adults. Beach volleyball, ultimate, soccer, flag football, slo-pitch and more. lori@edmontonsportsclub.com, 429-GAME (4263), edmontonsportsclub.com

upholstery

KT UPHOLSTERY:
Upholstery for all styles of furniture: specializing in custom design. Satisfaction guaranteed on all work. 486-4955.

workshops

Conquer your fear of public speaking. Join City Lights Toastmasters! Meetings downtown every Tuesday at noon. Call John at 496-8324 for details.

Voice cartoons, write and voice commercials and more. Daily workshops available–auditions to follow www.sharkbytes-studios.com/workshops.htm Call 944-1686

music instruction

MODAL MUSIC INC.
466-3116
Music Instruction for guitar, bass, drums, and percussion.
Private instruction: focus on individual!
Professional, caring instructors with music degrees,
quality music instruction since 1981.

musical instruments

Student size: Hohner, 120 bass, black, $500; adult size: Titano, parade, black, $1500. Both in original cases. 455-4635 for info

artist to artist

FREE•FREE•FREE•FREE•FREE ARTIST/NON PROFIT CLASSIFIEDS

Need a volunteer? Forming an acting troupe? Want someone to jam with? Place up to 20 words FREE, providing the ad is non-profit. Ads of more than 20 words will be subject to regular price or cruel editing. Free ads run for four weeks depending on available space. For more info please phone Glenys at 426-1996/fax 426-2889/e-m office@vue.ab.ca or drop it off at 10303-108 St. Deadline is noon the Tuesday before publication.

Netwerks New Media is searching for artists to display their work within the café. Contact Angie (780) 439 0303 or netwerkscafe@hotmail.com

Voice for Animals Society is holding a **silent art auction** at The Palace, 3223 Parsons Rd on **June 30,** 7pm. Donations/submissions of artworks from artists would be greatly appreciate. If interested please phone 490-0905 or e-mail: info@v4a.org

GET YOUR ART ON! Harcourt House Arts Centre seeks participants for its 2nd annual **Drawing in Stride** event–a drawing and walking fundraiser to take place on **June 26,** 2004, beginning at 10am. To register call 426-4180 or e-m: harcourt@telusplanet.net

Artists paint on site. Free on weekends. Just bring your easel and supplies. **Red Strap Market,** 10305-97 St, 497-2211.

Dance Alberta auditions: June 6, 1-3pm, reg 12:30pm; bring resume, headshot, pointe shoes. $15 @ Dance Alberta, ph 428-7808.

Medieval Days vignettes free to a good home. Call Ken 922-8055 or Karen 922-5412.

TELL US YOUR STORY: Do you have stories of happenings relating to deceased relatives or friends? Contact: A Healy, 3 Canal Close, Longford, Co. Longford, Ireland or e-m:yourstory@eircom.net

GET YOUR ART ON! Harcourt House Arts Centre seeks participants for the 2nd annual **Drawing in Stride.** A drawing and walking fundraising event to take place on **June 26,** 2004. Register: Ph Jen 426-4180/e-m: harcourt@telusplanet.net.

Wanted: One male and one female actor for an upcoming **Fringe play.** Age range: afound 25 to 30. For more info phone 434-5261.

Volunteers needed for national theatre festival June 9-19. Call Cathy at Magnetic North Theatre Festival 492-8802. www.magneticnorthfestival.ca

SCREENWRITERS circle. First Tues of ea. Month @ 7:30pm. Call 429-1671 or visit FAVA.ca

Darksand looking for someone to do new web site for artstic credit. (780) 918-20-64, darksand5000@hotmail.com

Develop filmmaking skills at the MONDAY NIGHT CLUB: screenwriters, directors & actors workshop a scene for camera. $2. Ph 429-1671 or visit FAVA.ca

Looking for spirited dancers & musicians (18-30yrs) for existing improvising collective. Marcus 430-6429

Visions of fantastical, magical, inspirational living storybook theatre troupe bazaar extraordinaire? **Dancers/musicians/actors ph** Marcus 430-6429

10th Annual Seven Hills Literary Contest: unpublished works; **Children's Literature–deadline June 30. Memoirs–deadline July 31; Short Story–deadline Aug. 31.** Info: Tallahassee Writers Association www.twaonline.org

musicians

Looking for a lead singer and bassist. Metal alt band. Must be able to tour. Ph 604-5388.

Lead guitarist seeks F/T band, any style Ph: 466-5513/439-9552.

Est. orig. rock band **seeks pro lead guitar player and bassist.** Reply to Norm@the jackunion.com

WANTED KEYS: Est. reg. gigging, prog. hard rock band looking for Keyboard player. (780)918-2064 darksand5000@hotmail.com

FOLK GUITARIST NEEDED for tribute show in July by an est Edmonton theatre co. Contact Marleigh @ 488-2772 for details.

NFP looking for funds? NFP has an entertainment-event based approach that can help significantly. fundraiser@musicale.ca.

Musicale **needs female singers** for **"One Voice"** unison choir to help celebrate Alberta's 100th. onevoiceinfo@musicale.ca

Singer? Looking for training? Exceptional mental models training system. tellmemore@musicale.ca

Compassionate, eclectic, gentler hand drummer **looking for like-minded drummers** for jams, exploration, study, projects. Marcus 430-6429

Dan Politano. Join his mailing list, receive free sample CD from this next Canadian Rocker. www.danpolitano.com

Established Big Band needs experienced players. Call Blake 474-3351 blake@actualjazz.com

Guitarist Wanted 18+ w/vocals for collaboration with singer/songwriter. Infl: Weezer, OLP, Bush. No drugs. zzyp19@hotmail.com

Wanted: Exp bassist/vocalist (gigs, rec) Grasp of styles, able to travel some wkends. Have pro gear, current image, sense of humour. No subst. abusers, pros only. Ph Matt 708-405-2591

Wanted: fem vocalist proficient in guitar/bass. Must have own transportation, equip. Ph Doug 450-5459.

Today and After seeks drummer. Must have own gear, be committed, have drive. Practice 3-5 times/wk. Ph 974-6276.

Guitar player wanted for cover/orig proj. wanting to play gigs/record in the future, ph 468-1686

Bass player wanted: for recording/writing projects–light commitment load, various styles –buddahead100@hotmail.com PH468-1686.

Singer/songwriter: for rec. proj. all styles welcome buddahead100@hotmail.com PH 468-1686

volunteers

The River City Shakespeare Festival, June 24-July 18, seeks volunteers. Call Sarah @ 425-8086 or visit www.rivercityshakespeare.com.

Volunteers needed for Kids University. Help with the literacy and numeracy sessions, field trips Ph 429-5701.

Volunteers Needed for the Magnetic North Theatre Festival June 9-19, 2004 www.magneticnorthfestival.ca
- **Pre-Festival: Administrative Support; Collating Information Kits**
- **During Festival: Front House; Drivers/Shuttle; Hospitality/Food Service; Hospitality/Information/Raffle Tickets ...**

Contact: Cathy Harvey at 492-8802

The Edmonton International Street Performers Festival: seeking Edmonton citizens to become super StreetFest 2004 volunteers in Old Strathcona's McIntyre Park and Theatre District. **July 9-18.** Ph 425-5162.

Racers needed for Largest Mountain Bike Race in Alberta. **The DirtGirls Mountain Bike Club** is looking for beginner to elite racers to compete in the Down 'N' Dirty Cross Country Mountain Bike Race and Trials Competition. Terwillegar Park, **Sun, June 13,** 9am-5pm. To enter: www.dirgirls.ca or ph (780) 435-2674 for info.

Teams needed for the Easter Seals 24-hour Relay "for the kids" in Edmonton. June 26-27 at **Rundle Park.** Sign-up on-line at www.edmonton24hourrelay.com or call Carmen at 429-0137.

Check out the **Easter Seals ON-LINE AUCTION** at http://auction.edmonton24hourrelay.com for some great items. Bid and support Alberta Easter Seals March of Dimes.

VOLUNTEER TUTORS NEEDED! Can you read this? Many can't! Become a Tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

Volunteers wanted for the party of the century! Interested volunteers call the **Edmonton Klondike Days Association** Ph: Karen, volunteer coordinator 423-2822, ext. 21.

Edmonton Pride Week Society (EPWS) is seeking volunteers for our **Pride Fetsival** events **June 18-27** Call Lance at 469-2038 or L_D_A@telus.net to register yourself or your group.

Volunteers needed: The Devonshire Care Centre looking for people to volunteer with our residents, bistro and gift shop. Opportunities in recreation, OT/PT, nursing Ph 666-8050 ext 3200.

HELP A REFUGEE FIT IN
Help someone new be someone welcome. Become a Host Friend volunteer to a newcomer in Canada. No second language required, not a live-in program. Call the Host Program at 424-3545.

Check out the Easter Seals ON_LINE AUCTION at **http://auction.edmonton24hourrelay.com** for some great items. Bid and support Alberta Easter Seals March of Dimes.

Community Justice Ministries, a program of Mennonite Central Committee Alberta is looking for anyone over 18 to volunteer to play softball, soccer or other sports once a month with prison inmates who are very eager for opportunities to interact with members of the community. Women contact Suzanne Gross 423-9677; Men contact Gary Garrison 908-6292.

Help immigrants learn English in a conversation program, grammar and writing program, and youth programs at the Edmonton Mennonite Centre for Newcomers. Day and Evening positions available, weekdays only. Volunteers ages 16 and up contact Suzanne at 423-9677/sgross@emcn.ab.ca

Needed–Generous Givers, no needle required. **Canadian Blood Services** is looking for enthusiastic people to join its volunteer team. We have flexible shifts available days, evenings and weekends. If you are looking for a rewarding experience that will help save lives, ph 431-8740.

Calling Theatre Lovers! **Volunteers needed for national theatre festival June 9-19.** Call Cathy at Magnetic North Theatre Festival 492-8802. www.magneticnorthfestival.ca <www.magneticnorthfestival.ca>

The Sexual Assault Centre of Edmonton is in need of volunteers to help in our office with reception and other light office duties. For more information call Belinda 423-4102.

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS?
Edmonton's only 24 hour distress line answers calls from people in need. Next training starts in May. Ph 732-6648.

Volunteers required for Canada Day: People from 16-96 can help out with security for the Canada Day fireworks and assist with the two Canada Day activity areas. Ph Karen at 423-2822 ext. 21 or vistit www.eventsedmonton.ca for info.

Western Guide and Assistance Dog Society is currently looking for volunteer foster families for our puppies and adult dogs! Please contact Lindsey at (780) 944-8011 or e-m: info@guide-dog.ca for more info.

Madeleine Sanam Foundation looking for volunteers: project developers, newsletter coordinator, fundraising coordinator for local/international projects. Send résumé to Chantal ldc_prod@telusplanet.net

Online support – Abused Women share poetry, stories. Confidential. Free
http://groupsyahoo.com/groups/ItAllStartsWithaWhisper

Home Care clients without family support, depend on volunteers to get to medical appointments. If you drive, want a flexible vol. position helping seniors, ph 496-1300.

Are you experiencing difficulty in your life? We all face crises at one time or another during our lifetime. You are not alone. **The Distress Line is open 24 hours a day,** every day. If you need to talk, we're here to listen. Call The Support Network 482-4357.

Change for Children needs volunteers to take on short and longer term projects around our office. Please call 448-1505 for info.

FOOD NOT BOMBS NEED VOLUNTEERS TO HELP FEED THE HUNGRY. Help out any **Sat, 10am,** Boyle St Co-op, 10116-105 Ave. Food serving 1pm.

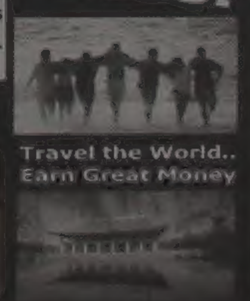
Harcourt House Arts Centre seek volunteers for committee work, openings, board members, gallery sitting, exhibition installation, mail-outs. Ph 426-4180, e-m: harcourt@telusplanet.net

OUTGOING and enjoy working with people? Like learning about science and educating others? Dynamic hosting and educational volunteer positions available @ **Odyssium** (fm) Contact Violet 452-9100.

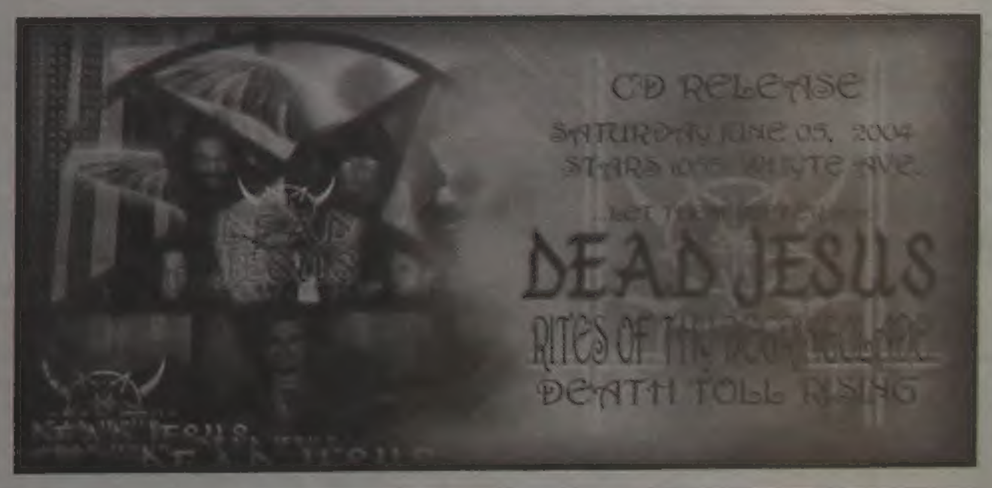
DO YOU HAVE AN ITEM TO SELL?
CAR, FURNITURE, HOUSE, CONDO, SPORTING EQUIPMENT?
If you buy a 2" x 2" ad in VUE WEEKLY Classifieds for 2 weeks at $50 per week,
we will run your ad until the item sells!!! No matter how long it takes.
(some conditions apply)
CALL CAROL ROBINSON AT 780-426-1996 FOR DETAILS

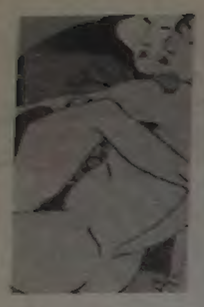
FREE JOB SEARCH ASSISTANCE
Unemployed and Have a Disability?
If you are over 18
WE CAN HELP YOU FIND A JOB!
Solutions for work and Career Trends
428-7989
Chrysalis

Teach English Overseas!


TESOL Certified 5 days In-class Or Online Or By Correspondence.
* All ages * No Experience * No Degree
FREE Info Pack:
1-888-270-2941
FREE Info Seminar:
Tuesday @ 7 pm, 10762-82 Ave.
Upcoming Classes:
June 16-20 & July 14-18


GLOBAL TESOL COLLEGE
globaltesol.com





alt sex column

BY ANDREA NEMERSON

A fear-john letter

Dear Andrea:
I'm a young woman with a great job, a happy relationship and wonderful friends, but when I had none of these and push came to shove, I exchanged some sex for money. I never wanted to, but saw very few options and was close to suicidal. I've pretty much put the whole thing behind me, but recently my "john" e-mailed me wanting to get together, although I'd said after the second time that I had absolutely no interest in doing it again. That he'd even bother contacting me after so long really scared me. Now I'm wondering if I should 'fess up to my friends about my past or just keep quiet. And as for the "john," should I just not reply? He seemed harmless enough, but I'm also thinking it would be so easy for him to blackmail me and make me look like a dirty skank-ho. All he really has to substantiate any claims are a few e-mails and my name. Am I being paranoid? What are the chances that this could affect me in the future?

Love, No Ho

Dear No:
I could spend the rest of this column reassuring you, but you wouldn't necessarily believe little Goody Two-Shoes me. Instead, I'm turning you over to some friends with more direct experience. Not that that makes them "dirty skank-hos" any more than your experience made you one, by the way.

Love, Andrea

Dear No:
The fact that John contacted you after so long is disconcerting but probably not dangerous. Consumers of any service, sexual or otherwise, really just want what they want. You're his hooker and he wants to have the sex. It's as simple as that. Yes, you told him you weren't available anymore. But it's been awhile, and your situation might have changed—you might be hard up; you might miss him. A guy can hope.

Are you being paranoid when you fear blackmail? Yes and no. The Whore Stigma is a big deal, often the least enjoyable part of the job. But stigma alone doesn't make you vulnerable to ruin. (Unless, of course, you want to become a politician or something. Though even then you probably could still run for office if you accept Jesus Christ as your lord and saviour. Then you get to do cocaine too.) Really the only thing that makes you vulnerable is your fear of exposure. And, um, you're not the only person in this exchange who might fear exposure. Who in this scenario is more likely to be the politician/public figure/captain of industry? Who's more likely to be married, for that matter? So try to let go of your anxiety. He has at least as much to fear from you as you do from him.

As far as John's e-mail goes, if you don't respond he'll probably get the message. If you do decide to write back, keep it brief, polite and professional. A simple "Thanks for thinking of me but, as you know, I've retired" should suffice. If he writes to you again, don't reply.

Should you come out to your friends? In terms of social stigma, coming out about selling sex is like coming out as gay with herpes—some parts are great, some challenging but rewarding, and others just suck. You might think about finding a hooker-friendly therapist who can help you process your feelings before you make any decisions. Then, if you *do* decide to come out to your friends, your therapist can also help you deal with any repercussions. (And unless your friends are already sex work-positive, there would likely be some negative ones.)

On the other hand, you may decide that what you did years ago for rent money is nobody's business and that 'fessing up isn't worth the bother. Ultimately, the best piece of advice these two whores can give you is to relax. You're not a "dirty skank-ho" just because you dabbled a couple times. And, even if you were, take it from us: it ain't that bad.

Love, Two Hos

Of course, not everyone who sells sex is quite as sanguine about it as my non-lifer friends, who are more likely to end up in grad school one of these days than on the street, picking at their needle marks and shrieking at the cops. If I were a real journalist, I'd go down to the streetwalker district and solicit a guest writer from there too, but... nah. I'm just going to advise you to take the word of the nice-girl sex workers, the ones who are just like you in everything but current choice of profession, and let it go. Personally, I wouldn't suggest telling your friends; I wouldn't suggest doing anything but dropping it. If he pursues you, change your e-mail address. Whatever possessed you to give him your real one to begin with? I'm glad you got out when you did—some people just have no head for crime.

Love, Andrea

Andrea Nemerson writes and teaches in San Francisco. You can e-mail her a question at andrea@altsexcolumn.com.

Volunteer with your dog! Dogs should be at least 1yr old and obedience trained. The Chimo Project needs volunteers for animal-assisted therapy. 452-2451.

E.C.A.W.A.R. (EDMONTON COALITION AGAINST WAR AND RACISM) Volunteers welcome. www.wage-peace.com for info/contacts, Ph 988-2713.

The YMCA Kids University summer program needs your help. This year Kids University is expecting to serve 150 kids over the course of six weeks, from **July 5-Aug. 13.** Volunteers will be needed to help with the literacy and numeracy sessions in the morning (10am-noon) and all day Fridays (10am-3:30pm). Contact Julyia Woods at 429-5601 or jwoods@edmonton.ymca.ca.

JAZZ CITY is seeking out enthusiastic Volunteers to help out with the 2004 Festival as JAZZ CITY Celebrates 25 Years! For more information call 432-7166 or visit www.jazzcity.ca

THE WORKS ART & DESIGN FESTIVAL
June 25-July 7. Needs volunteers.
Call (780) 426-2122

TRAVEL THE WORLD! Discover a new culture while helping a newcomer to Canada settle and adjust to living in Edmonton. Visit, cook, and attend events and festivals with your newcomer friend. No second language required! Call Host Program at 424-3545.

New Home Immigration and Settlement Centre, offers programs and services to newcomers and their families tailored to meet their educational and social needs. Ph Barbara Nichols for info on volunteer opportunities 425-7869

Lillos Music
★ SUPER DISCOUNTS
GUITARS ★ AMPLIFIERS ★ KEYBOARDS ★ DRUMS
P.A. & RECORDING EQUIPMENT ★ ACCESSORIES
SALES ★ SERVICE ★ RENTALS ★ CONSIGNMENTS
BUY ★ SELL ★ TRADE ★ RENT
★★★ MUSIC LESSONS ★★★
PRIVATE LESSONS OFFERED BY QUALIFIED INSTRUCTORS TO STUDENTS OF ANY AGE AND MUSICAL ABILITY ON MOST INSTRUMENTS & VOICE
DRUMS! DRUMS! 40th Anniversary Sale on Now
WE BUY GUITARS
433-0138
10848 - 82 Avenue, Edmonton

VUEWEEKLY CONTEST RULES:

No person shall win more than once every sixty days.

Unless otherwise mentioned,
1) each contest shall only allow one entry per person.
2) contest winners must be at least 18 years of age.
3) prizes must be accepted "as is".

volunteers

The Sexual Assault Centre of Edmonton is in need of volunteers to take calls on our 24-hour Crisis Line. The hours are self-determined and you can work from your own home. Contact Heather at 423-4102.

Volunteer tutors needed!! Can you read this? Many can't! Become a Tutor and share the gift of reading. Call P.A.L.S. at 424-5514 to help change a life through literacy. Training and materials are provided.

Madeleine Sanam Foundation is looking for volunteers for projects for info ph 719-7708.

services

Have you been subject to abuse by a religion? Has a religion discriminated, shamed or shunned you because of your sexual orientation or because you broke some silly rules? If so, then empower yourself with Self Excommunication Therapy? Available at Greenwood or Audrey's or online: s-ex-t.com
"You can't fire me, I quit!"

OVERWHELMED?
In a tough spot?
Talk to us!
No-Fee Walk-In Counselling
482-INFO (4636)
The Support Network
www.thesupportnetwork.com

OUR TEAM IS EXPANDING!



WE NEED A SALES REPRESENTATIVE!

If YOU have:
• strong personal skills •
• experience or education in marketing or sales •
• a desire to be the best at what you do •
• a vehicle •

Then WE offer:
• the best product • the best tools •
• and lastly, NOT working for another faceless CEO •

For a sales position where your contributions matter, send your resume to: Attn: Rob Lightfoot.
10303 108 St., Edm, AB, T5J 1L7
or fax: (780) 426-2889
or e-mail: <rob@vue.ab.ca>
(NO phone calls, please)

adult

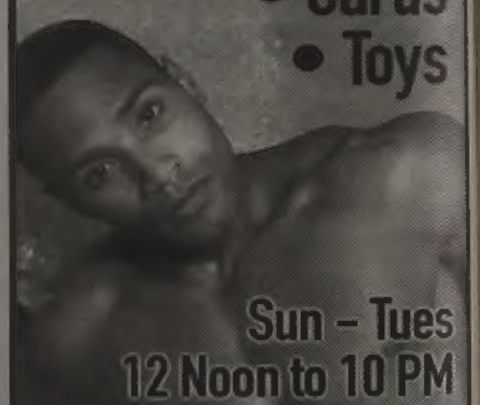
GAY MALE SEX!
Chat live or meet local gay men.
Try us for free! (780) 413-7144.
Enter code 2310

FEMALES NEEDED!!!
Make $799 US per month with a spy cam in your bedroom. Voyeur website is currently looking for young attractive girls.
Call Jamie for more info.
1-800-474-8401

Place your Classified ad in Vue Weekly.
Phone 426-1996 for more info.

Ladies FREE!
Meet Someone New Right Now!
TALK LIVE FREE!

CALL FREE 24 HRS EVERYDAY
FIND FRIENDSHIP & ROMANCE
Personal Connections
44-TALKS 448-2557
Must be 18+ Long distance charges may apply

Pride Video
• Gay Erotica
• Cards
• Toys

Sun – Tues
12 Noon to 10 PM
Wed – Sat
12 Noon to Midnite
10121–124 St
Ph. 452–7743

CLASSIFIEDS THREE LINES FOR $10

INDEX
•Automotive •Employment
•Education •Announcements
•Real Estate •Market Place
•Professional Services
•Cheap Stuff •Music •Services
•Personals •Phone Services

•Phone 426-1996 from 9am-5pm Monday to Friday
Email: office@vue.ab.ca
Office:10303-108 St. Edmonton
•Deadline: Tuesday at Noon
•Print your copy legibly on lines provided at right.
•Up to 45 characters per line.
•Every letter, space or mark counts as 1 character.
•Allow one space following punctuation.

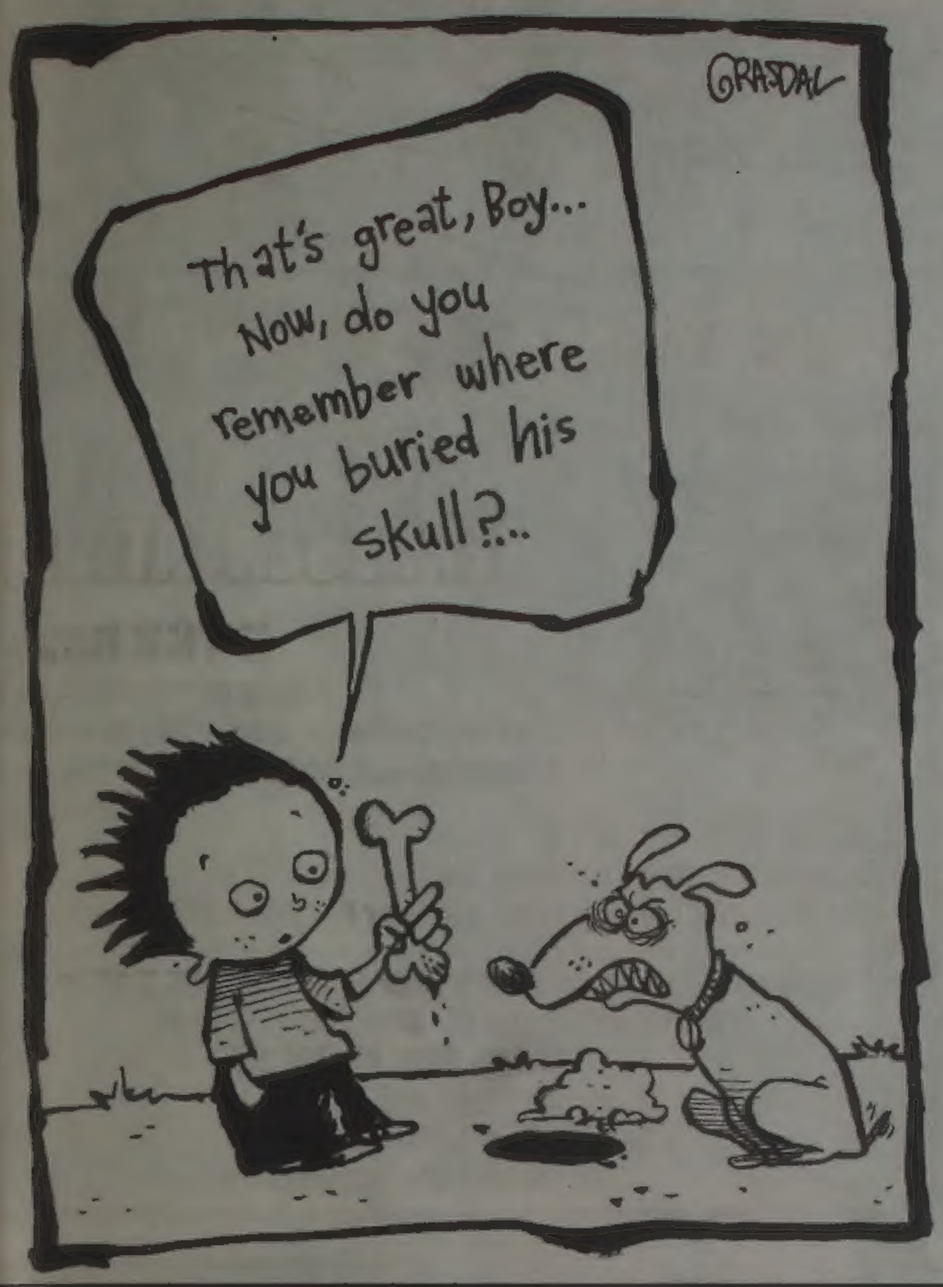
SECTION (FROM INDEX):
HEADLINE (MAX 20 CHARS):

EXTRAS
❑ Headline.....$3
❑ Bold/Centred....$3
❑ Extra Line....$2.50
❑ Box Word Ad.....$3
❑ Symbols.....$3ea

FORM OF PAYMENT
❑ CASH ❑ CHEQUE ❑ VISA ❑ MASTERCARD
Card#_____ Exp. Date_____
Name:_____
Address:_____
Ph._____ Postal Code:_____

TOTAL
Line Total: $
+ Extras: $
SUBTOTAL: $
x Weeks: $
+ 7% GST $
TOTAL: $

HEY EDDIE! by GRASDAL



ALL-MALE LIVE CONNECTIONS
Talking Classifieds • Uncensored Erotic Stories
CruiseLine
www.cruiseline.ca
Enter FREE trial code 2315
Bill a membership to your phone!
Call 1-900-451-2853, 75 minutes for $24.95!


780-413-7122





EVERLAST



UMUSIC.CA UNIVERSAL

$14.99

WHITE TRASH BEAUTIFUL

Everlast shot to fame in the early 90's as leader of the hip hop group, House Of Pain. Everlast went solo in 1998, and is now 3 records into his "new" career. It's been 4 years since his last album and fans are ready for "White Trash Beautiful". The album contains 15 new songs including the first single, the title track. "White Trash Beautiful" is hip-hop the way only Everlast can do it: raw and bluesy.

OWN IT TODAY!

give the HMV gift card

EDMONTON Bonnie Doon Shopping Centre 780 469 6470 • Edmonton City Centre 780 428 4521 • Kingsway Garden Mall 780 477 8222 • Millwoods Town Centre 780 463 1389 • Southgate Shopping Centre 780 438 2955 • West Ed Superstore 780 444 3381

music • dvd • more HMV

Price in effect until June 30/04 or while quantities last. HMV reserves the right to limit quantities.